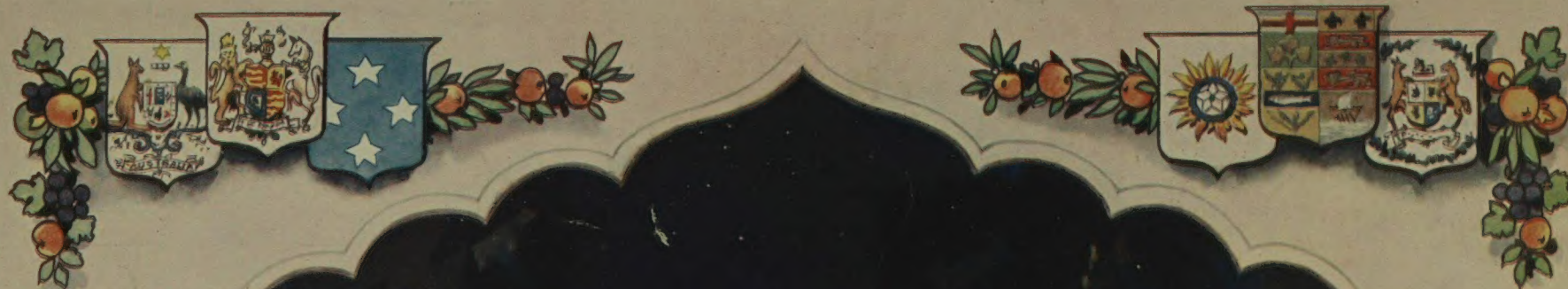


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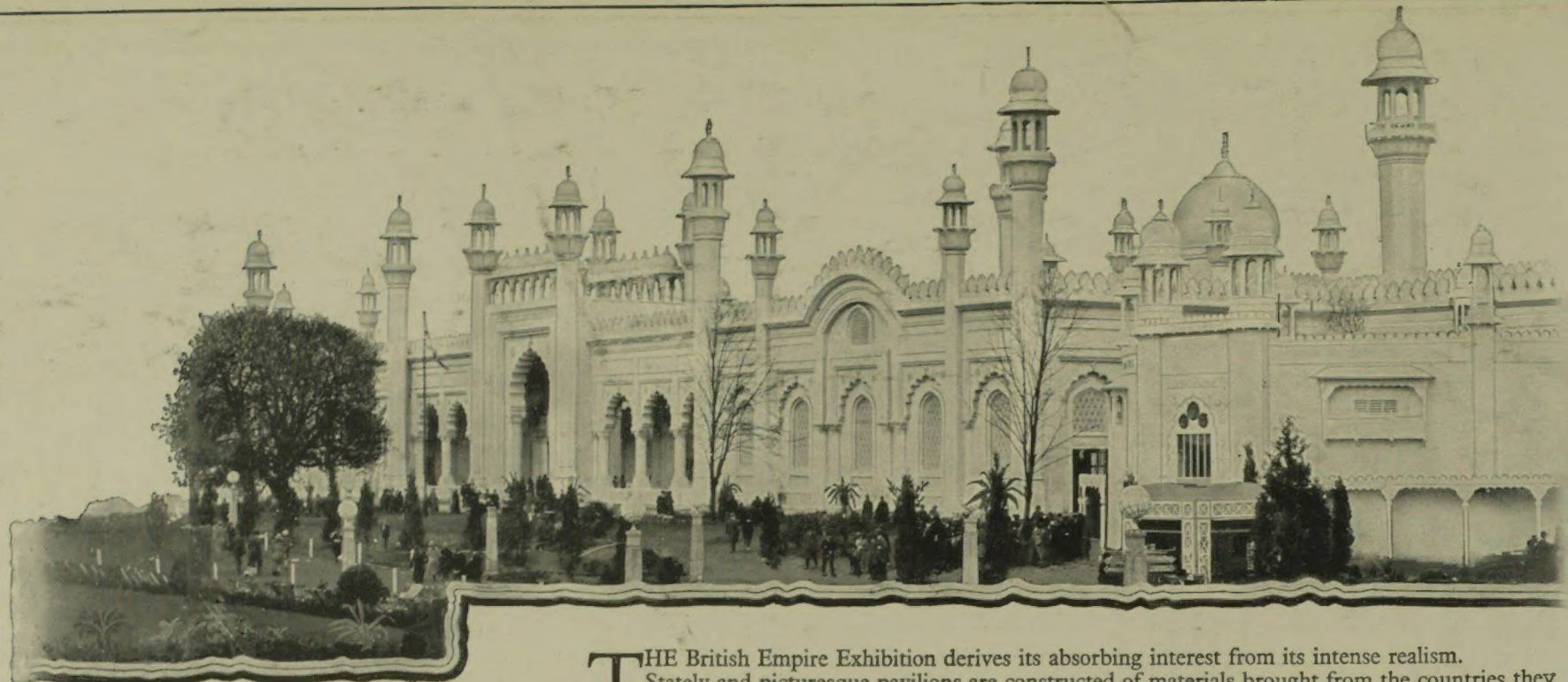
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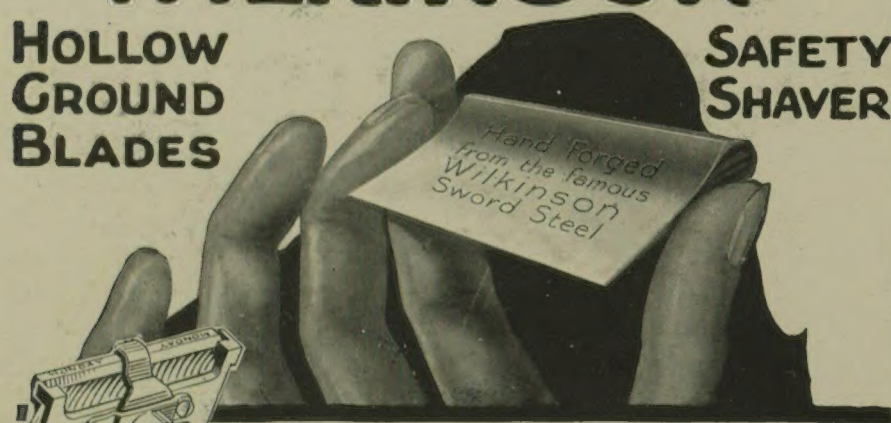
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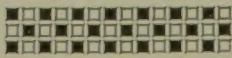
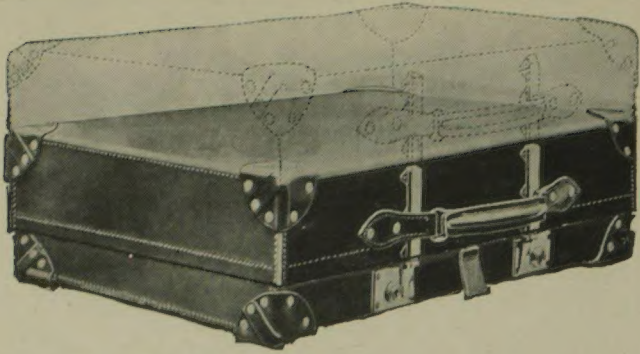
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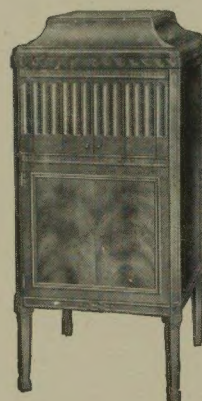
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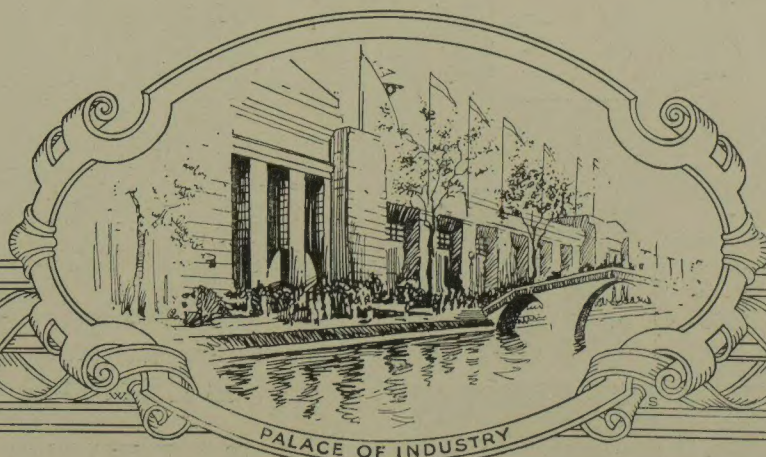
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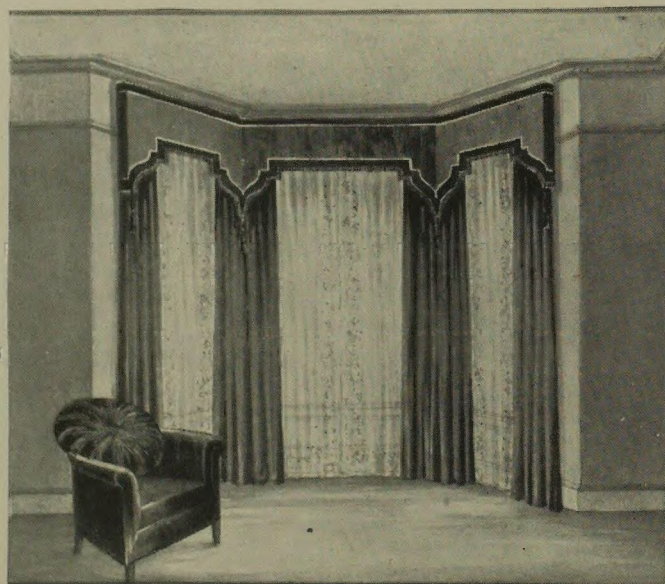
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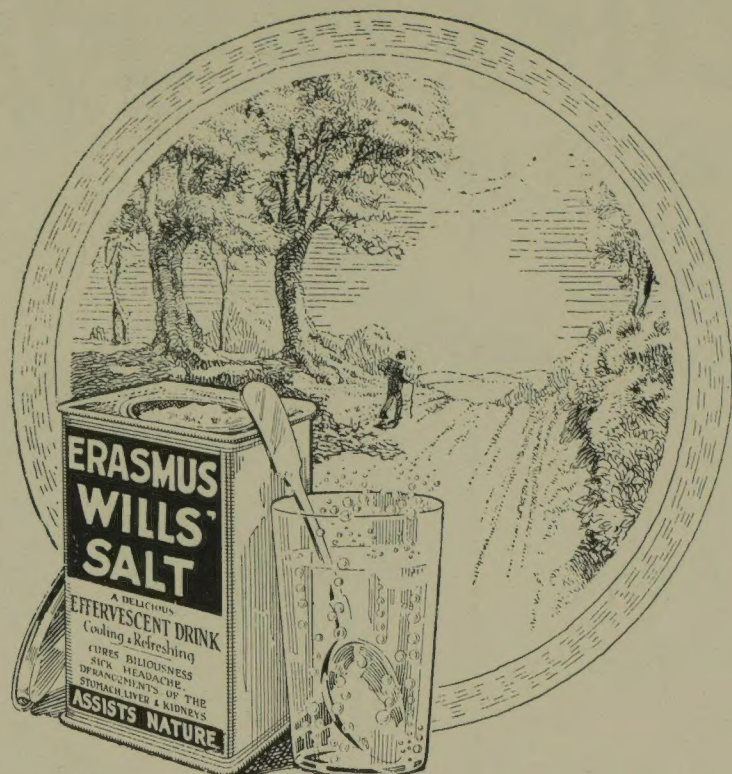
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Mr. & Mrs. Brown
discuss a glass of Lager

II. "As they order it in France."



Seated in their favourite restaurant at Wembley, Mr. and Mrs. Henry Brown continued their discussion of the matter in hand.

"We were supposing," said Mrs. Brown—and then she broke off to admire the charming colour effect of a shaft of sunshine alighting on her glass of Barclay's Lager.

"Yes," replied Henry, "we were supposing ourselves to be sitting outside one of those jolly Paris cafés. Shut your eyes and hold my hand and the magic carpet will take us there. . . Here we are. Now take a good look round. Observe those bearded Frenchmen and their elegant ladies; what are they drinking? Most of them, you will notice, have ordered Lager. We will follow the custom of the country. Garçon, deux bocks! . . . Well, how do you like it?"

"This is certainly good," said his wife, entering heartily into the spirit of the game. "But do you remember that Barclay's Lager we used to get in London? How cool, how refreshing, and of what a wonderful flavour! I declare it makes me quite thirsty to think of it."

For a few delicious moments, by mutual consent, they left off "supposing," while they concentrated once more on the glasses of Barclay's London Lager before them.

(To be continued)

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London
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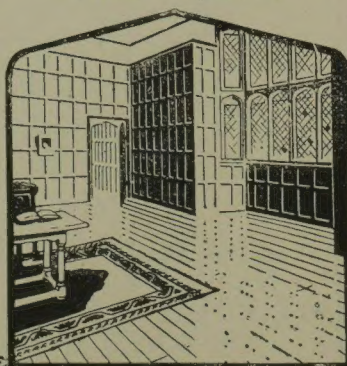
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In White Felt, 29/6



V. 77.—A Becoming and Attractive Felt Hat, in Self and Reversible colourings. Adaptable Brim and Crown, trimmed Corded Ribbon Bind, Band and Bow, with Feather Mount at side. Can be supplied in various fittings and good colourings.

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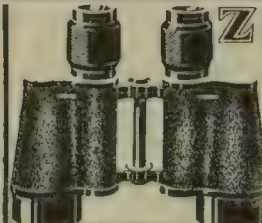
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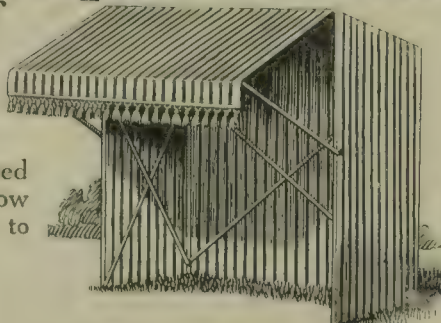
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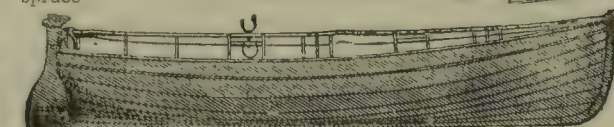
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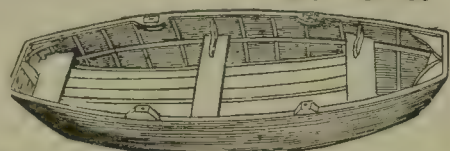
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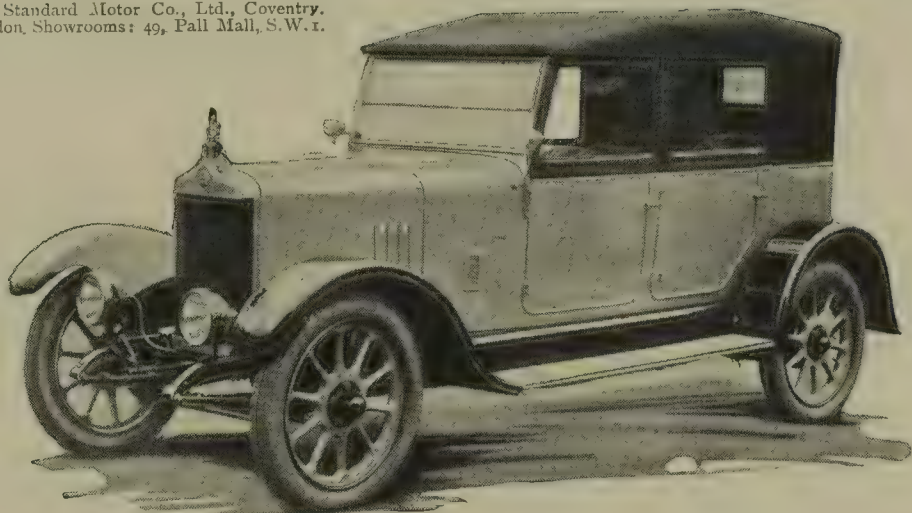
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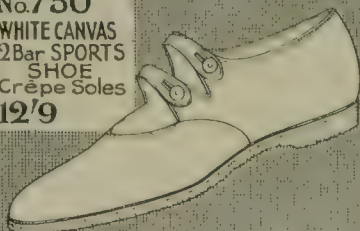
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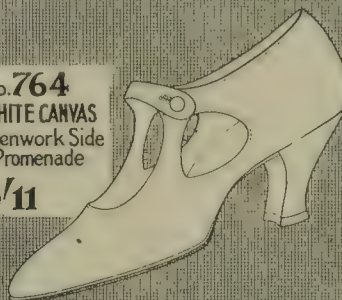
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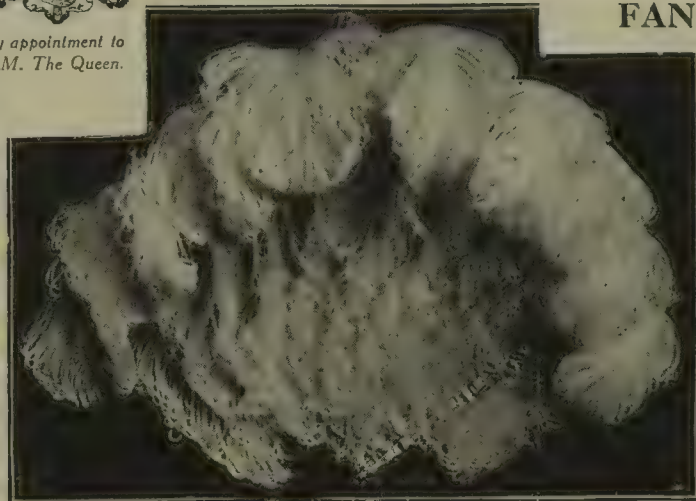
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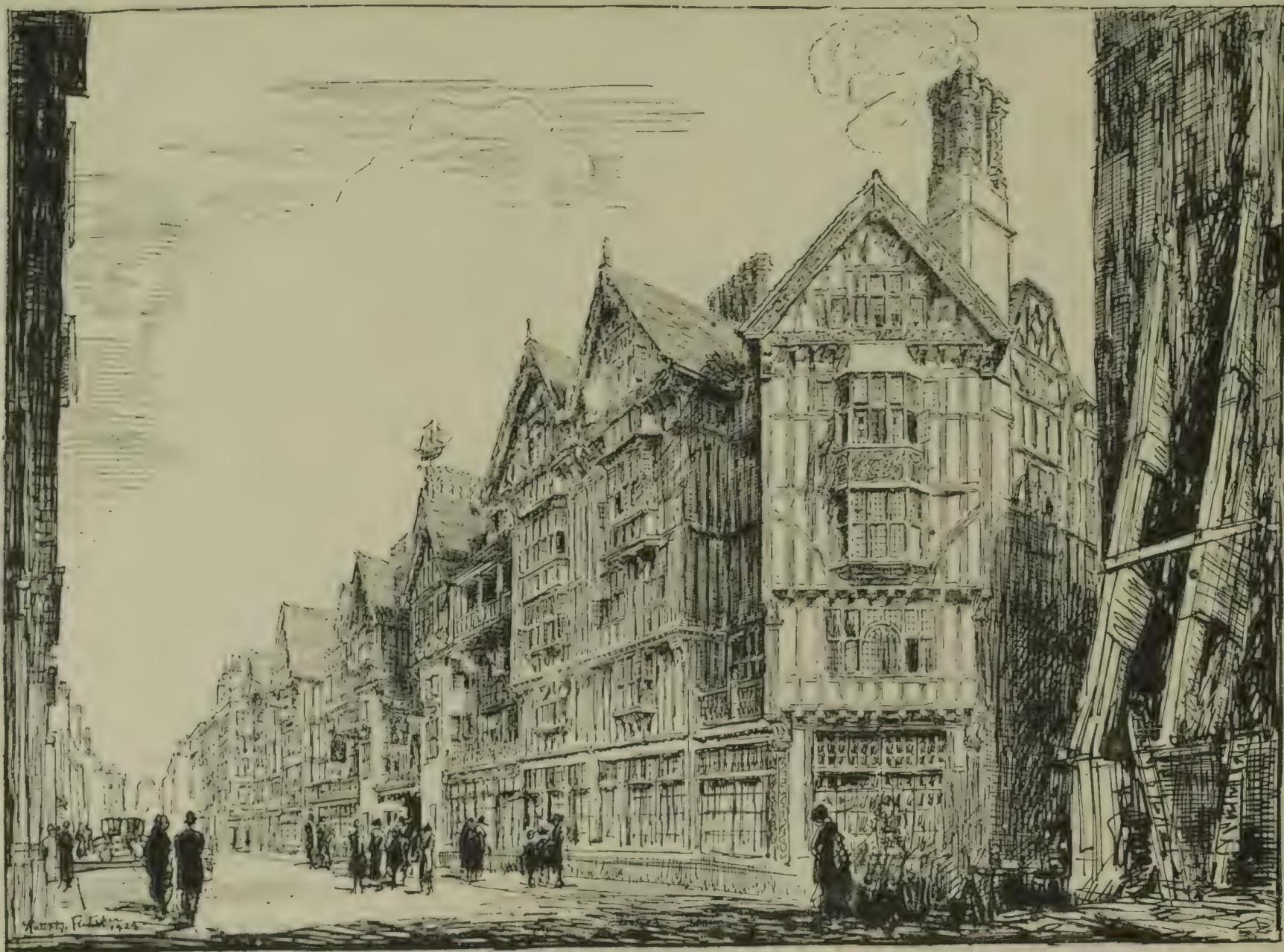
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PRESIDENT OF THE BRITISH EMPIRE EXHIBITION: H.R.H. THE PRINCE OF WALES.

The Prince of Wales has taken an active personal interest in the British Empire Exhibition ever since its inception. In 1919 he agreed to act as President of the General Committee, and after his return from his Eastern tours, during which he kept in touch with its progress, he became President of the Exhibition. This portrait of the Prince in polo kit

(given in black and white in our issue of Feb. 16) was painted for us by Mr. John St. Helier Lander, and was exhibited last year at the Paris Salon, where it aroused great interest. It has since been presented by "The Illustrated London News" to the Manchester City Art Gallery. The artist has been asked to paint a replica of the head and shoulders for the Queen.

From the Portrait by John St. Helier Lander, Painted Specially for "The Illustrated London News" and Presented by this Paper to the Manchester City Art Gallery.

THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, MAY 24, 1924.

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THE LION OF THE BRITISH EMPIRE—AT WEMBLEY.

Six huge lions guard the Government Pavilion in the British Empire Exhibition, and "reduce those around Nelson's column to mere kittens."

PHOTOGRAPHIC STUDY SPECIALLY TAKEN FOR "THE ILLUSTRATED LONDON NEWS" BY BERTRAM PARK.

OUR NOTE BOOK

By G. K. CHESTERTON.

THE aspect of the Wembley Exhibition that for me makes it most attractive is that which for some has seemed to make it incongruous or almost impossible. It is the quality of patchwork; the juxtaposition of disjointed and diverse civilisations and arts and architectures. The students of that Oriental art that is well represented tell us that if a carpet contains enough colours there will be a harmony. But the colours are very vivid and the lines very distinct. So if I am to consider the world I like to consider all sorts that make a world. If I am to survey the world from China to Peru, I like Peru to be very Peruvian and China to be unmistakably Chinese. By a paradox we find that proximity accentuates distance, because it accentuates difference. Men step over seas and horizons from one room to another. If we were merely making a model of our own civilisation, it might be amusing in its way, but in quite another way. We might have a section of a suburban home or an exhibit of the habits of the flapper. It would be quite realistic to show a cashier in a cage, as we show a catamount in a cage. I should like to see a politician in a glass-case; perhaps it would be going too far to say I should like to see him stuffed. But all this would be a British Exhibition in another sense, for reasons rooted in the story of Britain.

England is in one way an ideal place for an Exhibition. The English are an ideal people to manage such an Exhibition. The worst of it is that, when a man says of his own countrymen that they are ideal for this or that purpose, it is too often implied that they are ideal in the abstract. And that is the death of all natural things, and especially the death of a nation and a nationality. The peculiar advantages we have for this picturesque purpose have to do with certain peculiar lines of development, and even certain peculiar limitations. They arise from the fact that in the beginning, and especially at its best, what is called the British Empire should be more correctly called the English Adventure. It was not either for good or evil a thing like the Roman Empire. It was not a thing that applied to all people a rule that was received because it was more rational than anything that a barbaric world had yet produced. It was the very boast of the English that they had no such rule. It was their boast that English law was something local and not logical. It was their special claim that the British Constitution was full of legal fictions that might be called practical jokes. The case for them was that they were family jokes. They suited our own family; but nobody was such a fool as to suppose that they could be applied as they stood to the whole human family. Nobody supposed that it would ever come natural to a Chinaman to apply for the Stewardship of the Chiltern Hundreds in order to get out of politics. Nobody ever expected that a Zulu would be attracted by the idea of belonging to a Privy Council that never met or a Board of Trade that did not exist. But just as the English were eccentrics about their own laws, and eccentrics in their own life, so they largely tolerated the eccentric laws and eccentric lives in the other lands, even the lands they colonised or conquered. Since they began as travellers and traders, and did not begin as soldiers and statesmen, they retained a great deal of the travellers' acceptance and enjoyment of alien and fantastic things. It may be said that they valued the larger lands in which they travelled as a larger arena for travellers' tales. And travellers' tales are in their nature the very opposite of official reports.

It is essential in these matters of striking the note of nationality to get rid of the vapid and vulgar tone

of rivalry, which is always representing one national function as better or worse than another. It takes all nations to make a world. The military and official type of rule has done great things for the world; it has done things which English colonisation has never done and could never do. But there are things that they could not do and we can do; and one of them is to insist on a certain pleasure in variety. Now the essence of an exhibition is variety. The Wembley Exhibition will at least exhibit a most picturesque patchwork of the customs and creations of very different peoples, because those customs and creations have been very largely left alone. They have been left alone because the spirit of the Englishman abroad has been the spirit of a stranger and a spectator.

in Africa. Rome made Roman camps in Scotland, and could have made models of Roman camps such as she had made in Scotland. She made great masses of mankind citizens of a great civilised republic; and she could have exhibited the citizens she had made. But to make anything so amusing as an Exhibition in the modern sense it is necessary to have another temperament more like the temperament of the English; a spirit that takes an almost irresponsible pleasure in the humours of humanity. That humorous spirit will instinctively try to exhibit the Zulu as a Zulu and keep the Chinaman as Chinese as possible. And, whatever other disadvantages or advantages it may have, it will make much more possible the idea, the very poetical idea, of a magic city full of many incompatible cities and the motley civilisations of mankind.

I think it well to insist on this element of liberty and variety, and note that it is a national and special element, because in this case the truth and falsehood lie very near together. There are two ways of looking at the Wembley Exhibition, because there are two ways of looking at the British Empire. The one may yet be our salvation; the other will certainly be our destruction. The perilous illusion which is sometimes called Imperialism consists in looking on the Empire as the world—a sort of imaginative world made in our own image. It is looking in so large a looking-glass that we forget that we are not looking out of a window. It has in its heart the vague idea that we can forget Europe and only remember Empire. It is as if we claimed to have a sun and a solar system all to ourselves. The other and right way of regarding so remarkable an achievement is to note the part of it that is really remarkable—that is, the part of it that is really rare. It is to realise that we have a particular faculty and function which really cannot be understood at all until it is compared with the faculties and functions of other great States. It is better even to regard the Englishman as the exception than to regard him as the rule, and therefore the ruler. There is a powerful curse in the Old Testament against the man who lays field to field that he may be alone in the midst of the earth. Perhaps the full burden of the curse is that he generally goes mad and imagines that he is alone in the midst of the earth. But as a matter of fact he is nothing of the sort; and his neighbours are only the more dangerous because they are out of sight; and in that sense only the nearer because they are far away. That was very largely the illusion of England before the war; and I confess that when I first heard of Wembley I feared it might be a pre-war Exhibition. I feared it might revert to that notion of our civilisation hiding itself in a circle of colonies like a city in a circle of suburbs, the one hiding the continent as the other hides the country. But I think it is already something much more valuable and valid. I think Wembley is a post-war product, after all. I fancy there is something intelligent and disinterested in the study of the strange peoples, something larger and more enlightened about the plan and the architecture; something that shows that the younger generation may not be merely looking into a large mirror, but are, like the first sailors and travellers, looking at a larger world.

OUR ANAGLYPHS.

Readers who have not yet obtained a mask for viewing in Stereoscopic Relief the Anaglyphs published from time to time in "The Illustrated London News," may do so by filling up the coupon on page 996, and forwarding it with postage stamps value 1½d. (Inland) or 2½d. (Foreign), addressed to "The Illustrated London News" (Anaglyph), 15, Essex St., London. W.C.2. Please see pages 952-3 also.



PAINTER OF THE PORTRAIT OF THE PRINCE OF WALES PRESENTED AS A COLOUR PLATE IN THIS NUMBER: MR. JOHN ST. HELIER LANDER.

Mr. John St. Helier Lander's fine portrait of the Prince of Wales in polo kit, reproduced as a presentation colour plate in this number, was painted specially for "The Illustrated London News," which has presented it to the Manchester City Art Gallery.

Camera Portrait by E. O. Hoppe.

Because he was a stranger he was not surprised at finding things strange; and he left them strange. Because he was a spectator he was fascinated by foreign things merely as a spectacle; and is capable of reproducing them in an exhibition which is meant primarily to be a spectacle. This spectacular quality in the trophies of English travel seems always to have been a character of the English. Shakespeare makes one of his humourists remark that, while the English take no notice of any living Englishman, they will pay any money to see a dead Indian. In the present case, fortunately, the Indians are not dead; but they are still Indian. There has never been a serious attempt to make them English as Rome might have attempted to make them Roman. But an exhibition of the real successes of Rome, the successes that have made Rome valuable to the world, would, after all, have been an exhibition of things that had been made Roman. Rome made Roman roads in Africa, and could have pointed to Roman roads she had made

THE PRINCE OF WALES: OUR PRESENTATION PLATE.

A limited edition of the Presentation Plate of Mr. John St. Helier Lander's portrait of the Prince of Wales, which is given with this number, is being printed on special plate-marked mounts, ready for framing. Copies are being issued at 10s. 6d. each. Orders may be given at once. Applications should be sent to the Publishing Department, "Illustrated London News," 172, Strand, London, W.C.2.

EQUAL TO SIX TRAFALGAR SQUARES: THE PALACE OF ENGINEERING.

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A CENTURY OF LOCOMOTIVE EVOLUTION AT WEMBLEY: AN 1825 RAILWAY ENGINE BESIDE THE LATEST TYPE OF L.N.E.R. GIANT.



A PARADISE FOR THE "GADGET-LOVING" BOY: YOUNG ENTHUSIASTS SHOWN HOW TO DRIVE A NEW BEARDMORE EXPRESS LOCOMOTIVE.

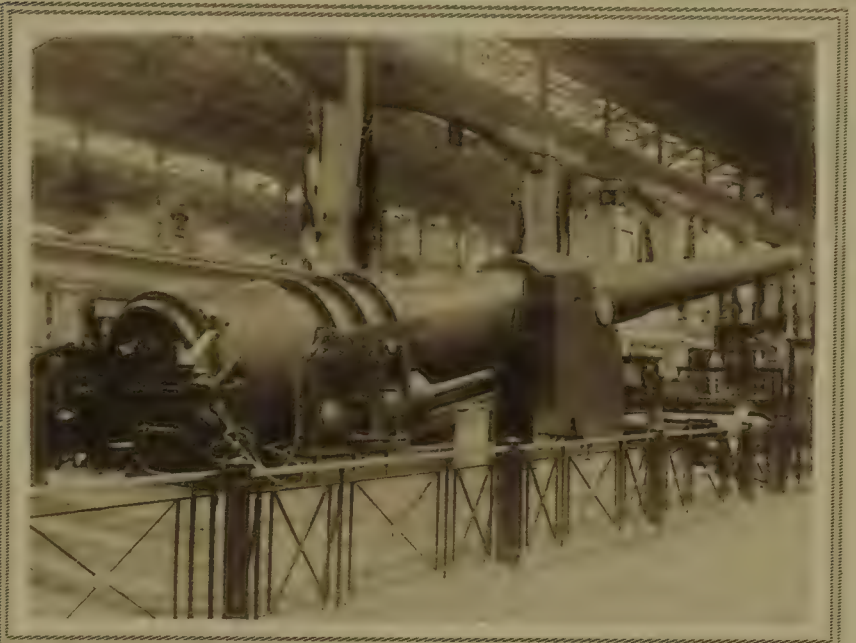
"THE Palace of Engineering," says the official "Guide" to the British Empire Exhibition, "is the largest concrete building in the world—six-and-a-half times as big as Trafalgar Square. The long, spacious, light avenues within the building, the pillars stretching far into the distance like forest trees, the flattened arches that support the glass roof, the magnitude and order of the whole, strike the mind with an impression of splendour. . . .

[Continued opposite.



THE GREATEST ENGINEERING DISPLAY ON RECORD HOUSED IN THE LARGEST CONCRETE BUILDING IN THE WORLD: THE PALACE OF ENGINEERING AT WEMBLEY, WHERE OVER 300 LEADING BRITISH FIRMS ARE EXHIBITING—A SECTION SHOWING BUILDING MACHINERY AND A BIG GUN.

[Continued.] The building contains the largest display of general engineering that has ever been gathered together for one exhibition. . . . The General Engineering Section, organised by the British Engineers' Association, includes shipbuilding, marine and mechanical engineering. Over 300 of the leading engineering and ship-building firms of Great Britain are exhibiting, and the result is the most ambitious effort yet made to show the . . . great key industries."



WEIGHING 117 TONS AND THROWING A ONE-TON SHELL (SEEN BESIDE IT): THE ENORMOUS 16-INCH NAVAL GUN EXHIBITED BY MESSRS. VICKERS.



DELIGHTING HIS YOUTHFUL AUDIENCE: A GUNNER DEMONSTRATING THE BREECH MECHANISM OF THE MONSTER VICKERS GUN TO A GROUP OF BOYS.

Our photographs show part of "Avenue 8" in the great Palace of Engineering at Wembley, which, as mentioned above, is the largest show of its kind ever brought together. Describing this particular section of it recently, a "Times" writer said: "And what an astonishing display that of 'Avenue 8' is! You go past the rich cream-coloured royal saloon carriage (partly seen in our centre photograph) built for the King of Egypt; the model of the armoured cruiser

'Kongo,' built and armed for the Navy of Japan; the twin-screw steamship 'Orana'—a splendid model—and the enormous 16-inch gun: all details of the exhibit of Messrs. Vickers, Ltd. Then there is the great Beardmore display, with H.M.S. 'Benbow' (immensely popular with the crowd), and the powerful locomotive for the L.M. and S. Railway." The whole of this great "Palace" is naturally a paradise for boys, always enthusiastic on the subject of engines.



A WANDERER AT WEMBLEY.

"TO make room for wandering was it, that the world was made so wide?" Those lines of Goethe's recur not inappropriately to the Wanderer at Wembley, which is in itself a world—the world in microcosm; and to say that is to state another truth—that the Exhibition is the British Empire in microcosm. The Wanderer covers a good deal of ground in mere physical footsteps, if he is rightly to see this wonderful picture of the King's Dominions brought to the very doors of the Mother City; but the space he traverses goes far beyond any question of superficial acreage, for he is enabled actually to visit every quarter of the globe, to see the works and ways of even the remotest of the King's loyal subjects, and in some cases to meet these people and hear their speech.

The British Government Leads Off.

It is well to begin at the beginning and with a clear conception of what we are to see. For that there can be no better preparation than a look in at the British Government Building, which takes the spectator at once right to the root of the matter. There, from the balcony, you look down at the colossal illuminated map of the world, on which every few seconds the British Dominions flash out in red, proving at a glance how vast a proportion of the habitable globe owns allegiance to King George, Patron and most enthusiastic well-wisher of the British Empire Exhibition, this tremendous and unparalleled object-lesson in the brotherhood of mankind, this sure means of promoting the welfare of the whole world. Here in this building is the Preface to the great work, written in the boldest characters, which he who runs may read. Over this bird's-eye view of Empire one is tempted to linger, for it has many fascinations, not least the busy little models of the Empire's ships, actually afloat on the waters of the mimic Seven Seas, and following every important line of British ocean transport.

The Naval, Military, and Civil.

But it will not do to read the Preface all day, when the rest of the volume is so interesting. Still, before the visitor leaves the British Building he ought to see the Naval, Military, and Civil exhibits, which tell how the Empire was won and kept, and how it is defended. In the Admiralty Theatre he will see the attack on Zeebrugge realistically reproduced, or (alternatively) a historical pageant of the Empire's ships. The arts of peace are no less admirably represented—agriculture, medicine, and the working of the postal, telegraph, and telephone services, including the new wonders of wireless, in the Imperial Wireless Chain, and the almost human Automatic Telephone Exchange. There is enough here to hold one for a month, but that would put an end to wandering of the kind this article is intended to describe. The idea is to give a brief but comprehensive guide to the Wembley Imperial Tour, which may be useful to those whose time for sight-seeing is limited.

Old London Bridge and India.

"Westwards the tide of Empire takes its way": the line will do well as a watchword for a Wembley wanderer. It will lead him across "Old London Bridge," and will bring him to India, housed in a representation of the Taj Mahal—modified. Crossing the Court, with its pool and fountains, he will enter and find himself watching carpet-weavers of Baluchistan, and will traverse rows of stalls where every form of Indian industry and art is

displayed. Perhaps the exhibit that brings him into closest touch with the teeming millions of Hindustan is the marvellously ingenious model of Hardwar railway station—a point about one hundred miles north-east of Delhi. This has been designed to show how the Oudh and Rohilkhand Railway Company handles the tremendous multitude of pilgrims it has to carry at the Sacred Festivals or "Melas" for which Hardwar is famous. Every twelfth year the Mela is of special significance, and the railway has to accommodate seventy-five thousand pilgrims a day. Special trains, extra booking-offices, and special sanitary and commissariat arrangements are provided, and a huge additional staff is drafted to Hardwar. The busy scene is vividly set before the spectator. On the platforms of the model appear no less than twenty-five thousand miniature figures—men, women, and children—arranged in picturesque groups. It is interesting to note that these pilgrimages are held at the beginning of April, when the sun has entered the first point of Aries—just the very time, it will be remembered, when Chaucer's pilgrims set out for Canterbury. The work of this beautiful model was

whole Hindu theocracy—Vishnu, Siva, Krishna, down to the quaint figure of the Elephant-headed belly-god, Ganniputti.

The "Leap" to Canada.

The next stage of our pilgrimage takes us at one leap thousands of miles, although here only a few hundred yards—still westwards—to the Fair Dominion. Canada is housed in a huge pavilion of the modified Renaissance style. Within this vast hall the light is subdued—because so many of the illustrations depend for their effect on the scenic art of the theatre. Down each side of the hall are wide prosceniums on which are staged typical representations of Canadian scenery or recreation combined. One of the most pleasing and magnificent of these is a prophetic view of Vancouver Harbour as it will appear in 1930, when the system of grain "elevators" is added to the port. Over the roofs of these tall buildings the spectator looks across the calm expanse of the harbour, represented in real water, upon which beautiful little models of steamers ply continually backwards and forwards by a hidden magnetic device. Across the harbour lies the growing city, and, above, the magnificent mountains—the Pacific Slope of the Rockies. In the next booth is a representation of Jasper Park, one of the great

pleasure resorts. Actual waterfalls and tumbling cascades, wild game—including the grizzly bear, the black bear, and the silver fox—add realism to a picture of a sublime mountain fastness.

The Wheat Belt—and Niagara.

Next, to the Wheat Belt. Here the cultivated wheat land stretches back to the horizon. On the left is Fort William—a centre of grain shipment—and inland tower the huge "elevators," linked up to the lakeside town by the railway. Here you must imagine that you are looking along a line of eight hundred miles in length. Down it comes a train of wheat cars, which pulls up at the elevator in the centre of the picture, making three successive halts to bring the cars into line with the spouts from which the grain discharges. As soon as the freight is aboard, the train moves on and another takes its place; the full cars run down to Fort William, and return empty by another line to take up fresh supplies from the harvest fields. The booths on the opposite side are occupied with representations of Niagara Falls and a Canadian Government Experimental Farm. In an adjoining aisle a river scene gives us a group of seventeenth-century explorers, Cavalier-like figures, with their love-locks and their feathered hats, suggestive rather of a drawing-room in the Parish of St. James's than of a camp in the vast wilderness.

Orchard Land and Industry.

The eastern end of the pavilion is fragrant with apples, set in trophies and baskets in front of a realistic panorama of lovely orchard lands. It is no small compliment to the artist that the present wanderer, on catching sight of the picture, exclaimed, "Why, this must be round about St. Catherine's," and was told that he had struck the very spot. Other most interesting features of the pavilion are the smaller prosceniums above the main booths, each set with some typical Canadian scene, where day succeeds night as you watch. All these, as well as the prevailing decoration of the maple leaf and beaver, have been ingeniously carried out in Canadian seeds and cereals.

(Continued on page 936.)



FOR THE USE OF THE KING AND QUEEN: ONE OF THE ROYAL APARTMENTS IN THE BRITISH GOVERNMENT PAVILION AT WEMBLEY.

The royal private apartments for the use of their Majesties, and other members of the Royal Family visiting Wembley, are on the upper floor of the British Government Pavilion, just above the portico. The rooms are beautifully furnished and decorated. Leading off them is a balcony from which royal visitors may watch displays of naval and other war scenes in the theatre.—[Photograph by Campbell-Gray.]

executed by native artisans at the Lucknow works of the company. In the Indian section are many other most interesting models, such as those showing the shellac and indigo industries, the great land reclamation scheme at Bombay Back Bay, and, in particular, the splendid historical illustration of the development of Indian transport.

Touche of nature are not awaiting as one moves about among our Indian visitors. The Wanderer, invited to buy, and fearing that the price asked was beyond his purse, moved the Indian merchant to this fervid philosophical homily: "All is cheap; nothing is dear except the human soul, and that cannot be purchased." But these interesting arcades, decorated, many of them, in the style of Mogul art, cannot detain us further at present, although one longs for untold wealth in order to possess the marvellous carpets of Samarcand, the silks of Kashmir, the brasswork of Benares, the exquisite enamels, the carvings in ivory and jade, the wonderful representations in silver of the

NOTICE TO OUR READERS.

In view of the magnitude of the great British Empire Exhibition at Wembley, "The Illustrated London News" will deal with it in future issues, section by section. This Double Number is designed as a general souvenir.

WITHOUT A SINGLE NAIL! BUILDING A SAMOAN "FALE" AT WEMBLEY.

DRAWN BY OUR SPECIAL ARTIST, STEVEN SPURRIER, R.O.I.



THE FIRST TO BE ERECTED IN ENGLAND: A SAMOAN HOUSE, BUILT OF BREAD-FRUIT TREE AND COCONUT-PALM WOOD, BOUND WITH FIBRE, IN COURSE OF CONSTRUCTION AT WEMBLEY, BESIDE THE NEW ZEALAND PAVILION.

Near the New Zealand Pavilion at Wembley visitors have been able to watch a very interesting demonstration of the Samoan method of house-building, as shown in Mr. Spurrier's drawing. On the right is a section of the structure completed. The timber-work on the left and in the centre is not part of the house, but only the scaffolding required during the operations. The wood employed is that of the bread-fruit tree and the coconut-palm, and some 9000 pieces are necessary; the thatch is of sugar-cane leaves plaited together. No nails whatever are used in the construction, each section being bound with coconut-fibre (sennit). The number of ties needed for building such a house is no less

than 42,000. It is 27 ft. high and 130 ft. in circumference. A Samoan "fale tele" (*fale* = house; *tele* = large) is a wonderful example of skill and patience. In Samoa the time taken in building varies from three to four months. The wood will last for 100 years, but the thatch requires renewing every seven years. Western Samoa, it may be recalled, was formerly a German possession, but was occupied by New Zealand troops on August 29, 1914, and has since been mandated to New Zealand by the League of Nations. The island is famous in literature as the home of Robert Louis Stevenson, who lived there from 1889 until his death in 1894.—[Drawing Copyrighted in the United States and Canada. C.R.]

SUBJECTS OF THE KING FROM MANY CLIMES AT WEMBLEY: PICTURESQUE TYPES AT THE BRITISH EMPIRE EXHIBITION.

PHOTOGRAPHS BY SPORT AND GENERAL, C.N., L.N.A., PHOTOPRESS, AND ALFIERI.



FROM INDIA: A TURBANED GREYBEARD OF WARLIKE ASPECT.



FROM THE GOLD COAST: A DUSKY BEAUTY OF WEST AFRICA.



FROM NIGERIA: A MUCH-DECORATED SOLDIER, AND A NATIVE WOMAN WHO FAVOURS EUROPEAN FASHIONS.



FROM MALAYA: A NATIVE WOMAN ENGAGED IN BASKET-MAKING—ONE OF MANY INDUSTRIES EXHIBITED.



FROM WEST AFRICA: PRINCESS BAA (STANDING) AND HER HUSBAND, KOFI KYEM, A GOLDSMITH, OUTSIDE THE DOOR OF THEIR HUT IN THE NATIVE VILLAGE.



FROM THE GOLD COAST: A CURIOUS HEAD-DRESS, WITH HAIR PLAITED AND CORDED.



FROM BURMA: A NATIVE WOMAN WITH HAIR IN A RING-SHAPED TOPKNOT.



FROM CEYLON: SINHALESE WEAVERS ENGAGED IN MAKING COLOURED CLOTH FOR DECORATING THE CEYLON PAVILION AT WEMBLEY.



FROM PALESTINE: A JEMENITE JEW, OF JERUSALEM, WEARING A JACKET OVER A LONG GOWN.



FROM INDIA: A YOUNGER TYPE THAN THE SUBJECT OF THE FIRST PHOTOGRAPH, BUT WEARING A COAT OF SIMILAR PATTERN.



FROM INDIA: A HANDSOME TYPE OF EASTERN BEAUTY TO BE SEEN AT THE INDIAN PAVILION AT WEMBLEY.



FROM NIGERIA: TWO PICTURESQUE FLOWING GEOMETRICAL NATIVE MEN IN THEIR ROBES DECORATED WITH PATTERNS.



FROM PALESTINE: A FEMINE COSTUME, WITH WIDE SLEEVES AND HEAVY EMBROIDERY, DESCRIBED AS BELONGING TO BETHLEHEM.



FROM MALAYA: THREE MEN IN NATIVE COSTUME, BESIDE A WORKING MODEL OF A TIN-MINE IN THE MALAY PAVILION.



FROM HONG-KONG: A TYPICAL YOUNG CHINAMAN IN NATIONAL DRESS AT WEMBLEY, CIGARETTE IN HAND.

In the British Empire Exhibition at Wembley there are represented no fewer than seventy-eight different nations, colonies, or dependencies, most of which, if not all, have sent over a number of natives, either to demonstrate local industries or to fulfil other duties in connection with their exhibits. It is not surprising, therefore, that there should be seen at Wembley a great variety of human types and an equally great variety of national costumes. The Exhibition is therefore a unique object lesson in comparative anthropology. Probably the Tower of Babel itself could not have competed with Wembley in the matter

of confusion of tongues, but the latter possesses the unifying factor of the English language, of which most of the King's subjects, however distant or dusky, possess more or less a working knowledge, especially, no doubt, those chosen to represent their nations at Wembley. We have selected for illustration here an interesting assortment of types from many widely separated countries, to be seen in their respective pavilions, but our selection is not exhaustive. Wembley has become a little world in itself, and probably never before has such a cosmopolitan assemblage been gathered within a single area of the same dimensions.

Continued from page 932.

In the adjoining courts are shown all-Canadian industries—timber, agricultural machinery, textiles, leather-work, fisheries, chemical by-products, motor-cars, cutlery, and, not least important, a great display of the woodman's necessary axe. In the timber section possibly the most remarkable exhibits are a colossal block of Douglas fir, 12 ft. by 5 ft. by 4 ft., and a section, 12-feet diameter, of one of the new wooden irrigation pipes, built barrel-wise in mitred staves, and hooped by some Gargantuan cooper.

As one surveys this object-lesson in the Dominion's progress and enterprise, one realises the truth of the Imperial poet's lines—

I am the land that listens,
I am the land that broods,
River and Mountain and Forest,
Crystalline water and woods.

I will not be won by weaklings
Subtle and suave and mild;
But by men with the heart of Vikings
And the simple faith of a child.

The Railways and the Scenic Element.

Another point that comes home most is that without her railways Canada could not have grown to her present stature. Flanking the main pavilion, like supporters to a coat of arms, are the pavilions of the Canadian Pacific Railway and the Canadian National Railways. Merely because we are following the sun, we take the Canadian Pacific first. Here again the scenic element predominates, and once more there is a series of illuminated booths, illustrating the company's system of land and sea transport from Liverpool to Halifax, N.S., Halifax to Vancouver, and so across the Pacific to Yokohama. Equally striking is the scenic frieze of the Pavilion, the splendid work of the artists, Charles M. Sheldon, J. Crockhart, Scott and Staines. The frieze also shows the Canadian Pacific route from the United Kingdom to Japan. Possibly the most exquisite portion of the scene is the wonderful mountain landscape at Banff. Before this diorama in its sea portion Canadian Pacific liners pass and repass continually, and on the land sections scale-models of two Trans-Canada trains, a locomotive and eight coaches, run from coast to coast. In the Vitascope pictures on the ground floor, by far the most beautiful are those of the harbours of Liverpool and Vancouver. The lighting is a miracle of scenic art, and the effect is enhanced by the ingenious device which every few minutes changes day to night through an intermediate phase of rich sunset.

A "Working" Map. The eastern end of the Pavilion, on the ground floor, is occupied by a remarkable map devised by the realistic cartographer and electrical engineer. It shows, at a glance, automatically or by levers controlled by an operator, not only the Pacific Railway system in all its branches, but all the natural resources of Canada, to which the lights, as they spring into prominence, give a local habitation and a name. With this exhibit the Prince of Wales was greatly delighted, and spent a considerable time working the switches. The map might be called a practical encyclopædia of Canada. A free cinema, lectures, and an exhibition of New Brunswick arts and crafts extend, but do not exhaust, the interest and instruction of this remarkable building, which cannot be mistaken, for its outward and visible signs are the huge sculptures of the buffalo, the moose, the bows of a C.P.R. liner, a grain elevator, and the front of a C.P.R. locomotive, introduced into the exterior decoration.

"Voyageur" Transport and the New. Passing to the home of the Canadian National Railways, we find a complete representation of the history of Canadian transport, from the time of the earliest *voyageurs*. Again the frieze, as in the Parthenon, is the important thing. First there is marine transport, the quaint ships of 1534 lying off Gaspé; then we have Halifax in 1821, its harbour crowded with sailing vessels; and then, by striking contrast, Quebec of the present day, with the great liners *Regina* and *Andania* in port, the triumph of steam and modern science. Land transport is no less interesting. We see the

almost untrodden wilds of 1603, when travellers depended upon the canoe and portage, helped by the pack-pony. Follows the Red River cart, and the so-called prairie schooner, the lumbering covered wagon of 1849, soon to be ousted in its turn by steam. It was in 1836 that the first steam train, an odd ramshackle concern with an engine that carried a tall thin funnel surmounted by a "spark-arrester" not unlike a chafing-dish, amazed the settlers. The train is shown at Champlain and St. Lawrence railroad, and the township, top-hatted and wide-skirted, had turned out in force to see the new wonder. The picture is a pleasing glimpse of old Canada—a timely reminder that the Dominions have a history of their own.

The next vital link in the chain is the old Grand Trunk train of 1852. The locomotive has advanced. It carries a conviction of growing power, although the elegance of its line is somewhat imperilled by the heavy smoke-stack, like an inverted cone, so long associated with the design of American engines. The cars are more commodious, and, although still not luxurious, progress is undeniable. This vivid chapter of pictorial history concludes with a magnificent panorama of Montreal in this present year of grace. Here we see the Canadian National Railway's "6000-type" engine, the largest passenger

symbolised by its Pavilion. The scheme of decoration is brilliant, characteristic of the people of the great Island Continent. The visitor's first impression is of recreation as he sees a charming "scenic" of young men and maidens enjoying surf-bathing. But this is a mere incidental: Australia is a land of Work. The first exhibit is a segmented circle, rising like a flat cone, and displaying every variety of Australian cereal. To the left, very germane to the occasion, are a wheat-field in harvest, a flour-mill, and a bakery.

But bread, although the staff of life, must be reinforced for the sustenance of a community not vegetarian. Just beyond the circle of the cereals, stands a pavilion within a pavilion, a hermetically-sealed series of chambers, with wide plate-glass windows, behind which are displayed goodly specimens of frozen meat—huge carcasses of oxen that have been sawn asunder from chine to tail by a process illustrated in a fresco surmounting the exhibit. Further along appear frozen carcasses of sheep enough to furnish forth a hundred Lord Mayors' banquets; and, beyond these, poultry and flowers preserved in ice. Close at hand hums the refrigerating plant.

The Rearing of Meat. It may be that the best ox and sheep is a dead ox and sheep, but the meat has got to be reared before it can be killed, and Australian farming provides several fine exhibits. One really splendid scenic effort is the representation of cattle-droving. In front is the camp fire of the stock-riders, and further off are the larger fires used for the corralling of the cattle, a huge drove of which, possibly to the number of twenty-five thousand, is congregated in the middle distance. In a neighbouring alcove we are reminded, in a very practical fashion, that the Australian sheep is bred principally for its wool. Here, in a setting appropriately picturesque, is an actual installation of the sheep-shearing machine with which (when the Ministry of Agriculture's health regulations permit) sheep are shorn. Almost opposite is the most fascinating set-piece in the whole Australian section—a model of a sheep run, with the shearing-house in the centre. It is doubly interesting, in that it is a working model of a novel kind. Down a narrow track, from which there can be no deviation, an interminable line of sheep, each about an inch long, come creeping to the shearing-house, from which they emerge along another track to be plunged in the dipping-trough, and finally set free in one of the fields. The motion of the animals is extraordinarily realistic. Meanwhile, carts are busied taking away the fleeces, and in the background a stockman is breaking-in a bucking horse. Other tableaux are those of the apple orchard, with a machine for the automatic grading of fruit shown in the foreground; a vineyard illustrating the dried-fruit industry—still young, but full of promise; cotton-growing and cotton manufacture; a working representation of a gold-mine; a typical dairy-farming landscape; and a submarine scene of pearl-diving. At the western end of the hall is a gorgeous wooded landscape, introducing the fauna and flora of Australia. The opossum is a particularly pleasing member of the happy community; but the place of honour is occupied, as

is fitting, by the emu and the kangaroo. That genial marsupial seemed to be singularly absent from the exhibition, the only other specimen noted being in terra-cotta.

A Manufacturing Country.

The woollen manufactures of Australia are particularly interesting. One of the points is to impress upon people in England the fact that not in its staple industry alone is Australia a manufacturing country. To take but one example, its specimens of shoe-making are of an excellence—and, where necessary, of a daintiness, elegance, and finish—equal to the best work of the Northern Hemisphere. The wood and timber industry is largely represented, and the tableau of the bush saw-mill, with its rather primitive locomotive and wagons, is among the most popular exhibits. The finished specimens of timber-work are shown in every conceivable form. In the centre of the hall is a splendid baldachino built up from polished examples of every Australian wood. Every State in the Commonwealth contributes a room to the cabinet-

[Continued on page 932.]

EXHIBITED AT WEMBLEY BY HER MAJESTY, TO RAISE FUNDS FOR CHARITABLE SCHEMES: THE QUEEN'S DOLL'S HOUSE—THE WEST END; WITH WALLS RAISED TO SHOW THE INTERIOR. The Queen's Doll's House, which was fully illustrated and described in our issue of February 9, is now in the Palace of Arts at Wembley. Her Majesty writes, in "Everybody's Book of the Queen's Doll's House" (recently published): "I hope through showing it at the British Empire Exhibition that it will be the means of raising funds for the many charitable schemes that I have at heart." It was designed by Sir Edwin Lutyens as a miniature reproduction of a twentieth-century mansion, complete to every detail. Above are seen (top floor, l. to r.): The Princess Royal's room, the Queen's sitting-room, night nursery, and nursery bath-room; (upper mezzanine)—two servants' bed-rooms; (first floor, l. to r.)—the King's wardrobe, bed-room and bath-room; (ground floor)—the library; (basement)—the garage with model cars, motor-cycle and lawn-mower.—[Photograph by Topical.]

locomotive in the world, weighing, in working order, 290 tons.

But the most memorable thing in the Pavilion is the revolving device showing the scenery at different points of the triangle tour through the Rockies in Prince Rupert, Victoria and Vancouver, up the canyons of the Fraser and North Thompson Rivers, back to Jasper and its splendid hotel. Another notable exhibit is that of the actual equipment of a Canadian National train; nor must the huge illuminated maps be passed over, for they demonstrate various routes across the continent, and the company's express parcel service. Most charming, too, are the illuminated models of the company's hotels, places to tempt the traveller to rest and be thankful.

Australia, the Great Island Continent.

Another two minutes, and the space of some fifty yards traversed, brings the Wanderer to the Antipodes. Australia, land of wide spaces and sunny atmosphere, is admirably

GRAIN DESIGNS; A BUTTER PRINCE OF WALES: WEMBLEY CURIOSITIES.

PHOTOGRAPHS BY CAMPBELL GRAY AND SPORT AND GENERAL.



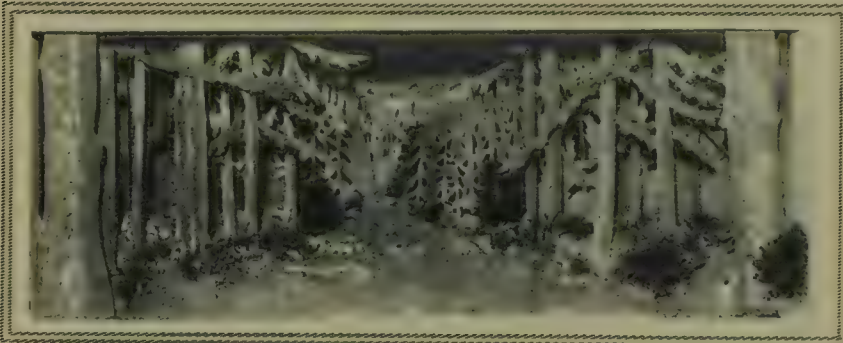
THE FIRST STAGE IN THE MAKING OF A GRAIN PICTURE: GLUEING THE BACKGROUND ON WHICH TO STICK THE SEEDS.



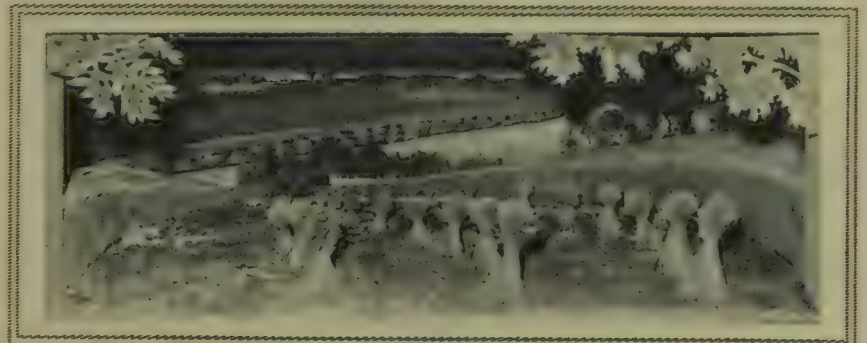
HERALDRY IN GRAIN: THE ARMS OF CANADA, EXHIBITED IN THE CANADIAN PAVILION AT WEMBLEY.



CARRYING OUT AN ELABORATE DESIGN IN SEEDS AND GRAIN: TWO CRAFTSMEN AT WORK IN THE CANADIAN PAVILION.



ALL FASHIONED OF COLOURED GRAIN AND SEEDS: A PICTURESQUE MODEL OF A CANADIAN FOREST SCENE EXHIBITED AT WEMBLEY.



SIMILARLY COMPOSED ENTIRELY OF GRAIN AND SEEDS: A MODEL OF A TYPICAL CANADIAN WHEATFIELD, AT THE EMPIRE EXHIBITION.



BUTTER AS A SCULPTOR'S MEDIUM FOR ROYAL PORTRAITURE: A UNIQUE MODEL OF THE PRINCE OF WALES, WITH AN ACCURATE REPLICA OF HIS RANCH HOUSE IN ALBERTA, MADE ENTIRELY OF CANADIAN BUTTER, AND KEPT IN CONDITION BY A SPECIAL REFRIGERATING PLANT, AT WEMBLEY.

The ingenious method of making landscape models and other designs out of coloured grain and seeds is much in evidence at Wembley, especially in the Canadian Pavilion. Further examples to be seen there are illustrated on another page of this number. Still more curious and unusual is the above model of the Prince of Wales at his ranch in Alberta, made entirely of Canadian butter. The buildings are a replica of the actual ranch house. The model is the work of Mr. George D. Kent and Mr. Beauchamp Hawkins, sculptors to the Canadian

Government Commission. Although a person is ordinarily supposed to remain only half an hour in a refrigerating chamber, they put in ten hours' work a day for several days in a temperature two degrees below zero. No less than 2½ tons of butter was used, and the model is kept in condition by a special refrigerating plant, worked by two mechanics, who have to study the pressure of the atmosphere continually. When the Prince of Wales paid an unofficial visit to this exhibit, he remarked jokingly that he thought his legs were too fat.

WAR AT WEMBLEY: GUNS ANCIENT AND MODERN; A MODEL SUBMARINE.

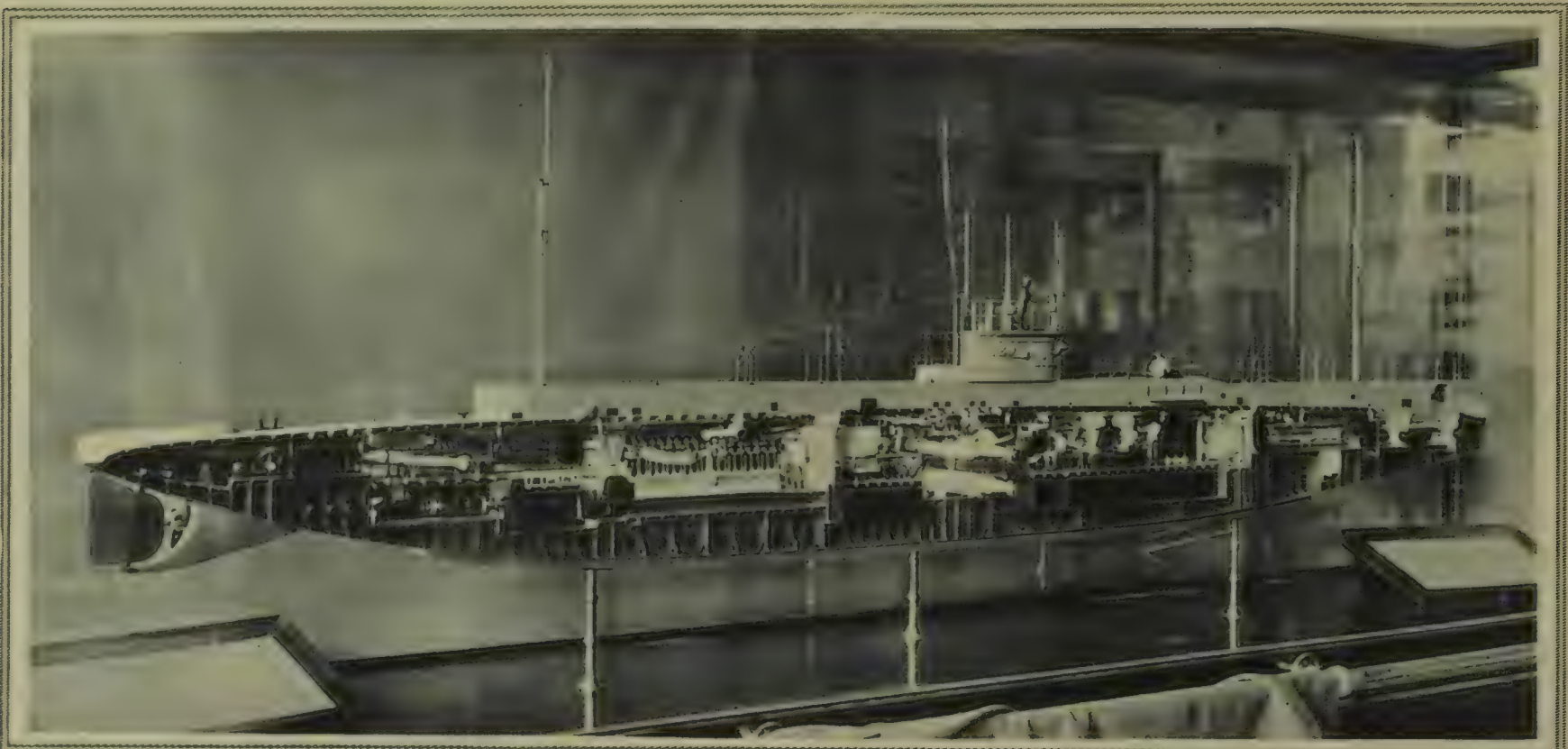
PHOTOGRAPHS BY SPORT AND GENERAL.



ARTILLERY OF 70 YEARS AGO: A MODEL OF AN ACTUAL RUSSIAN LIMBER-GUN USED IN THE CRIMEAN WAR (SHOWN IN THE GOVERNMENT PAVILION).



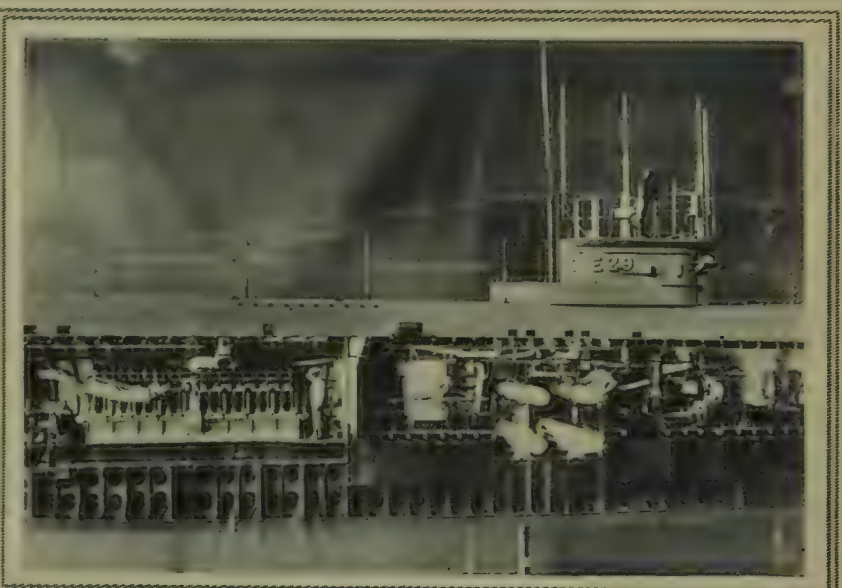
ARTILLERY OF TO-DAY: A MODEL OF A HUGE 12-INCH HOWITZER ON RAILS, WITH FIGURES OF THE KING AND THE PRINCE OF WALES (ON THE LEFT).



A TYPE OF MODERN WAR-SHIP TO WHICH THE GREAT WAR GAVE A SINISTER INTEREST: A MODEL OF A BRITISH SUBMARINE ("E29") IN THE BRITISH GOVERNMENT PAVILION AT WEMBLEY, WITH THE STARBOARD SIDE REMOVED TO SHOW THE INTRICATE ARRANGEMENT OF THE INTERIOR.



SHOWING A TORPEDO-TUBE, AND A MEMBER OF THE CREW ASLEEP IN A HAMMOCK: THE STERN END OF THE MODEL SUBMARINE.



SHOWING THE HAMMOCK AGAIN, AN OFFICER AT HIS TABLE, TORPEDOES, AND LADDER TO CONNING-TOWER: AMIDSHIPS IN THE MODEL SUBMARINE.

The arts of war as well as those of peace are fully represented at Wembley. The above photographs show exhibits in the British Government Pavilion, which is designed to demonstrate the activities of the home administration and of the Services in the maintenance and defence of the Empire. The first two illustrations indicate the evolution of artillery during the past seventy years since the Crimean War of 1854. Actual big guns are to be seen in the Palace of

Engineering, such as the 16-inch naval gun illustrated on another page. Of all the wonders of modern naval warfare, the submarine is perhaps the most fascinating to the general public, owing to memories of the havoc wrought by German U-boats in the Great War, and to the great subsequent development of these craft and their potential effect in the future. From the detailed model of "E29" at Wembley, visitors can be initiated into many of their mysteries.

WITH SHIPS MOVING ALONG EMPIRE ROUTES: THE WORLD IN CONTOUR.

PHOTOGRAPHS BY CAMPBELL GRAY AND THE "TIMES" (COPYRIGHT).

SHOWING PART OF THE CONTOUR MAP OF THE WORLD, WITH MOVING SHIPS, AND COATS OF ARMS OF GREAT BRITAIN, THE DOMINIONS, AND COLONIES: THE COURT OF HONOUR IN THE BRITISH GOVERNMENT PAVILION AT WEMBLEY.



WITH LITTLE MODELS OF BRITISH SHIPS IN MOTION ALONG THE PRINCIPAL TRADE ROUTES: THE EASTERN HALF OF THE WORLD CONTOUR MAP, ON WHICH THE BRITISH EMPIRE AT DIFFERENT PERIODS IS ILLUMINATED FROM BELOW, IN RED.

A dramatic lesson in Empire geography is afforded by the large-scale contour map of the world, in a well on the lower floor of the Court of Honour in the British Government Pavilion at Wembley. Little models of British ships are seen moving along the principal trade routes, and the development of the Empire is shown by a device which every few seconds throws up in red British possessions at different periods. The board in a square framework is used to announce what the next illumination will indicate. The dimensions of the map may be judged from

the fact that Africa is over six feet long. Our photographs show only the eastern half of the map, including Europe, Africa, Asia and Australia; the western half, of course, contains the American continent and shows the trade routes of the Atlantic. The coats of arms seen on the wall in the upper photograph are, from left to right, those of Canada, Great Britain, Australia, South Africa, British Honduras, the Leeward Islands, Gibraltar, and Sierra Leone. On the upper floor may be seen the entrance to the Post Office exhibit.

WALKING ABOUT THE WORLD AT WEMBLEY: ON THE GRAND TOUR.

PHOTOGRAPHS BY CAMPBELL GRAY AND THE "TIMES" (COPYRIGHT).



THE SECOND LARGEST BUILDING IN THE EXHIBITION: THE GREAT PALACE OF INDUSTRY—PART OF THE EXTERIOR.



AT ONCE THE "NATIONAL GALLERY" AND THE "ROYAL ACADEMY" OF WEMBLEY: THE PALACE OF ARTS.



THE "MONSTER" BUILDING OF THE EXHIBITION: PART OF THE HUGE PALACE OF ENGINEERING, WHOSE GLASS ROOF IS 900 FT. LONG.



DESIGNED IN THE STYLE OF A GATEWAY TO A CHINESE CITY: THE PICTURESQUE ENTRANCE TO THE HONG-KONG PAVILION.



SHOWING THE SECTIONS (FROM RIGHT TO LEFT) OF LABUAN, MALACCA, AND SINGAPORE: THE DOMED AND TOWERED PAVILION OF MALAYA.



WITH ITS GREAT TOWER MODELLED ON THE MUEZZIN TOWER OF THE MOSQUE AT KANO: THE BARBARIC SPLENDOR OF THE NIGERIAN BUILDING.

At Wembley one may walk about the world and pass in a few minutes from continent to continent. In all these photographs may be seen typical crowds of Londoners and other visitors thus engaged in such a grand tour of the Empire as has never before been possible. The Palace of Engineering, as mentioned elsewhere, is the largest building in the Exhibition, and the largest concrete structure in the world. Next in size, at Wembley, is the Palace of Industry, which houses the chief industries of the United Kingdom that do not come under

the head of engineering. These two represent the great commercial activities of the home land. The Palace of Arts contains a splendid loan collection of Old Masters, lent by the King and other owners of famous paintings, besides a Modern Loan Collection both of pictures and sculpture by artists of British birth, and specimens of many other arts, including furniture and decoration, pottery, theatrical and ecclesiastical art, and jewellery. There also is to be found the Queen's Dolls' House.

THE PICTURESQUE SIDE OF WEMBLEY: AN EXHIBITION STUDY.

PHOTOGRAPHIC STUDY BY BERTRAM PARK. BY COURTESY OF CAPTAIN RATTRAY, IN CHARGE OF THE WEST AFRICAN NATIVE COMPOUNDS.



IN BRITISH UNIFORM AS WORN IN THE GOLD COAST: A PICTURESQUE SOLDIER OF THE KING FROM WEST AFRICA, OUTSIDE A HOUSE IN THE NATIVE VILLAGE AT WEMBLEY.

Within the slit-pierced red walls of West Africa, at Wembley—walls reproducing those of Zaria City, in Nigeria, which were designed to frustrate slave-raiders—are represented Nigeria, the Gold Coast, and Sierra Leone; with commercial buildings, and with an African Village occupied by various West African natives, including Fantis, Yorubas, Mendis, and Hausas. The Nigerian

Building simulates one of the structures common to the compound of a notable Emir. The Gold Coast Pavilion is akin to the castles which the Dutch, Portuguese, and Danes built along the shores. Sierra Leone is housed in a "Barri," or place of "palavers," and Government business transacted by officials on tour. Probably some important palavers will take place at Wembley.

Continued from page 936.]

making exhibit, which proves that the inlayer's art has attained a high state of perfection. In these rooms panelling and floor parqueterie also hold an important place.

This description began with a huge circle illustrating the materials for bread. It may not be inappropriate to end with another huge circle, this time in three dimensions, formed of the natural complement to bread. It is the biggest of the dairy-farming products exhibited. One-and-a-half tons is the weight of the gigantic Australian cheese.

New Zealand, Guarded by the Moa.

The extreme western boundary of the Exhibition, so far as main pavilions go, is occupied by our other antipodeal Dominion, New Zealand. Bas-reliefs on the exterior frieze remind the visitor of the staple New Zealand industries, and the most striking object in the vestibule is a statue of a sheep-shearer. At the further end are two creatures so singular that they compel immediate attention. They are very rare birds indeed—birds that are no more, and, in fact, these particular examples never were birds, for they are necessarily artificial reproductions of the giant prehistoric Moa. In the alcove is a fine figure of a woodman, with many magnificent specimens of New Zealand timber. On the left is a wonderful and rather puzzling collection of jaws and ivory tusks. Thereby hangs a tale, for these are the jaws of the New Zealand pig, descendants of those introduced by Captain Cook. The pigs are known familiarly as "Captain Cookers," and are much prized for the sport, the good eating, and the fine ivory they provide. The landscapes on the frieze of the central hall are well worth detailed examination for the fine idea they give of New Zealand scenery—Alpine, volcanic, and sometimes strikingly suggestive of the Norwegian fjord. One snow-clad mountain resembles Fujiyama.

New Zealand Industries and Antiquities.

In the New Zealand Pavilion the "return to our muttons" is inevitable. Here again frozen carcasses of sheep are shown in the refrigerating cases, and they revolve as if on a roasting-jack, although the meat is far enough from roasting! From flesh to fleece the transition is made when the spectator encounters the huge cataract of wool of every kind, and this striking exhibit leads by natural sequence to wool-manufacture in all its branches.

Other manufactures and industries of New Zealand here represented include leather, minerals and gums, soaps and candles, and musical instruments. The cinema is called in as an aid to the full illustration of New Zealand life in every phase.

Nor are the antiquities of the Dominion forgotten. Maori curios find a prominent place, but the most remarkable of these will not be found inside the pavilion. This is the ancient native house, the famous "Mata-atua," which stands to the left of the main building. The house, which had lain dismembered for fifty years in the crypts of the Victoria and Albert Museum at South Kensington, has now been put together again for exhibition. Its beams and poles are marvellous examples of Maori wood-carving—devices of the human figure and curious scroll-work, all executed without metal tools. Some of the carvings go back as far as the fourteenth century. The mystery of this relic is heightened by the warning—"Please do not cross the threshold." But even from the outside this is an exhibit before which every Wanderer in Wembley will linger as long as he possibly can, for it is one of the most wonderful things in the whole Exhibition.

Although New Zealand at Wembley has its individual and its unfamiliar features, somehow it does not seem unhomelike, for its people are so close akin to ourselves, particularly to those in the northern part of these islands. But the house next door brings us at once into touch with a part of the Empire where everything is different. In no exhibit, perhaps, is the spirit of the Orient so insistent as in the Pavilion illustrating Malaya. It is as picturesque, unusual, and pleasing as anything Wembley has to offer.

Malaya: An Arabesque.

The Pavilion is a poem in arabesque, and reproduces the architecture used for the last thirty years or so for Malayan public buildings. There is a courtyard with palms and colonnades, where tired wanderers will be glad to sit down awhile, enjoying the shade, the coolness of the central pool, and the general restfulness of the place even amid the busy scene of the Exhibition ground.

Within doors one can study the rubber industry in every detail from tree to finished product. The clever models of tin-mining, past and present, are a rival attraction. The old Chinese mine is the most fascinating miniature piece of realism imaginable, especially the coolies working the treadmill pump. The modern mining methods, also shown in a working model, are equally interesting. But what brings the immemorial patience of the Eastern craftsman (or craftswoman) most forcibly before the Western spectator is the demonstration of native silk-weaving. It seems so slow to an age of mechanical power, but it is not the less impressive. In fact, it is entirely poetical. The dusky lady sits at her loom, like a Penelope of the Orient (only she does not seem to undo at night what she has woven during the day) and beneath her hands grows, thread by thread, a web of broad orange and blue stripes. The warp is controlled by two foot-bars, and the shuttle is thrown, of course, by hand, as the threads of the warp are opened to give the woof a passage.

It is not well to miss the scenic models, with their exquisite reproductions of Malayan landscape. This is the peep-show carried to its most artistic development, and the exhibit loses nothing that it is relatively on a miniature scale. Tropical sunset effects in the forest and mountain regions, morning mists and moonlit rivers in "the land of evergreen," are brought so vividly before the most stay-at-home Briton that even

The "Landscape" Exhibition.

The East in the western end of Wembley has now given us its utmost. But the Empire has still a great deal to offer if we retrace our steps to the eastern end of the grounds, where the East and South (speaking of the actual and not the microcosmic Empire) have endless wonderful things to show. Wandering eastward, then, by way of the lake, we can note at leisure on our right the long façades of the Commonwealth and Dominion pavilions already explored. Their architectural effect is heightened in these late spring days by the light screen of leafage just breaking out upon the trees. As a landscape, the Exhibition will possibly know no more beautiful moment than that which just preceded the full burst of summer foliage.

Concerning Home Departments.

On the way the more strictly home departments claim a word, although our chief business is with Britain Overseas. Here on the left is the Palace of Art, next to it the Palace of Industry, and so on to the gorgeous Palace of Engineering. These noble houses, homes of applied art and science, remind one that they show in life-size detail something to which the Government Palace provided a comprehensive key. Just as its great world map prepares one for the more minutely intelligent survey of the life and work of the Empire Overseas, so another map showing the British Islands prepares one for the greater exhibits of Art and Science applied to Industry and Engineering. This illuminated map shows successively the localities of the different home industries. An ingenious electrical device lights up the windows of miniature factories north and south and east and west all over the United Kingdom, while the name of the industry concerned is shown at the same time on a screen. To watch the whole cycle of information is actually to see how the kingdom's work is distributed throughout the kingdom. To visit the great Palaces of Industry and Engineering is to see the actual products in being of our Industrial Areas.

"Tinkly Temple Bells."

If you are not afraid of being detained all night by the multiplicity of wonders, and so missing the rest of our Overseas tour, you might go indoors and walk the spacious aisles of these amazing buildings. It will be difficult not to linger, and if you distrust your resolution, keep to the open, and with the dome of the India Pavilion for guide, bear down on that landmark and hold to the right.

No doubt the weird drumming of the Tibetan Dancers will lure you into that side show, but, when you come out, something will certainly remind you of Kipling's "Mandalay," for your ears will be pleasantly saluted by "the tinkly temple bells" of the Burmese Pavilion. Look well at the exquisite wood-carving of this beautiful house before you tackle the Oriental wonders within. Adjoining is the Burmese Theatre, a place so attractive to Western curiosity that the constable on duty at the door has hard work to regulate the crowds flocking to this free show. The native music has greater chance of appreciation now than it had before the jazz era, but the musicians make occasional concessions to the Heart of the Empire. Towards the end they play, with great spirit, "The British Grenadiers," and the National Anthem.

"Real Chinese." The Exhibition is not so rich as some of its predecessors in transferences to Great Britain of actual examples of the life of sister countries; but this most interesting means of education has not been neglected in the case of Hong Kong. Here one may walk in a real Chinese street among real Chinamen carrying on their usual business in the usual way. There is no "fake" about Hong Kong at Wembley. Every detail was made in the Colony and shipped to England. The result is most picturesque and attractive—a real view of the real China that salutes the British flag. The street is a great show, but perhaps the most popular accessory is the real Chinese restaurant, presided over by a former chef of the Imperial Palace at Peking. This artist will provide you with dainties made according to secret recipes formerly used only in the Emperor's kitchen. His bill of fare includes bird's-nest soup.

(Continued on page 950.)



THE TYPE OF SHIP IN WHICH EARLY NAVIGATORS VISITED AUSTRALIA: A MODEL IN THE AUSTRALIAN PAVILION AT WEMBLEY.

These models were made by Captain John Robins, Naval Representative for Australia in London. Describing them, he writes: "The model of the 'Endeavour,' made to illustrate the rig of Captain Cook's ship, is absolutely accurate, and has been made from official documents. The design is original. I have depicted the ship on a globe illustrating land of Australia and the South Polar regions, which Captain Cook explored, and standing on a compass card. The globe and compass cards are part of Captain Cook's coat-of-arms. A map of the countries which he visited, dated 1505, is taken from a small silver globe found on top of an old clock at Cracow, in Poland, about 1890. The latitude and longitude are fairly correct, and it evidently depicts Australia as known somewhere about that period (1505). The other model illustrates a ship of Columbus' time—1490-1500—the type which must have made this original chart (globe). The model is intended to show the kind of ship in which early navigators evidently visited Australia."—[Photographs by Sport and General.]



THE SHIP IN WHICH CAPTAIN COOK REACHED AUSTRALIA IN 1769: A SILVER MODEL OF THE "ENDEAVOUR" IN THE AUSTRALIAN PAVILION.

he will be tempted to bestir himself and resolve to visit this charming outpost of Empire.

The Arts and Crafts section is worth detailed consideration, although the experts warn us that the Malayan Art is not original, except in the more primitive industries such as mat-work. In weapons, textiles, and silver-work the influence of India and Java is everywhere apparent. Lace and embroidery are borrowed from the Portuguese. But the native industries are capable of revival; they are of sufficient intrinsic merit to be well worth saving, and to this end European enterprise is now directed.

Singapore: Its Docks and Harbour.

One exhibit is of special importance in the light of recent political events—this is the large model of Singapore docks and harbour. At this home-born Britons will look with curious interest; but the model will be even more vitally suggestive to our Australian visitors, for the future of Singapore has for them an overwhelming significance in the question of Imperial Defence. The point need not be laboured. It is well that Singapore should be brought thus vividly under the eyes of the whole Empire, to the safety of which it means so much, provided that its possibilities are recognised and the right action taken, even at the eleventh hour.

Sarawak; and Oil.

Sarawak, next door to Malaya, is relatively a small pavilion, but full of interest. Here the oil industry claims an important place, and in that section there is a striking model of the method of loading an oil-tanker by submarine pipe.

BEFORE WEMBLEY VISITORS: SHEEP-SHEARING BY MACHINERY.

DRAWN BY OUR SPECIAL ARTIST, A. FORESTIER.



LOSING HIS WOOL FOR THE BENEFIT OF A GREAT AUSTRALIAN INDUSTRY WHICH PRODUCED 663,000,000 LB. IN ONE YEAR: A SHEEP BEING SHEARED BY MEANS OF THE LATEST SCIENTIFIC APPARATUS, IN THE AUSTRALIAN PAVILION AT WEMBLEY.

The Australian Pavilion in the British Empire Exhibition has many things to show which are of great interest to the farmer and stock-breeder, among them demonstrations of the latest type of implements and agricultural machinery. As the above drawing shows, a demonstration is given of an expeditious method of sheep-shearing by means of apparatus rather suggestive of a barber's shop. On another page we illustrate a working model of an Australian sheep station as a whole, showing the flock being shepherded from the pens to the dipping-trough

and thence to the shearing-shed. Some idea of the magnitude of the Australian wool trade may be gathered from the fact that in a single year (1920) Australia possessed 77,800,000 sheep and produced 663,000,000 lb. of wool. For other parts of the Empire the figures were, in the same year: New Zealand, 23,920,000 sheep—174,000,000 lb. of wool; South Africa, 24,790,000 sheep—175,000,000 lb. of wool; the United Kingdom, 24,400,000 sheep—104,000,000 lb. of wool. These figures are eloquent.—[Drawing Copyrighted in the United States and Canada. C.R.]

SEEKING REAL DIAMONDS; ASHANTI WEAVING; BURMESE MUSIC.

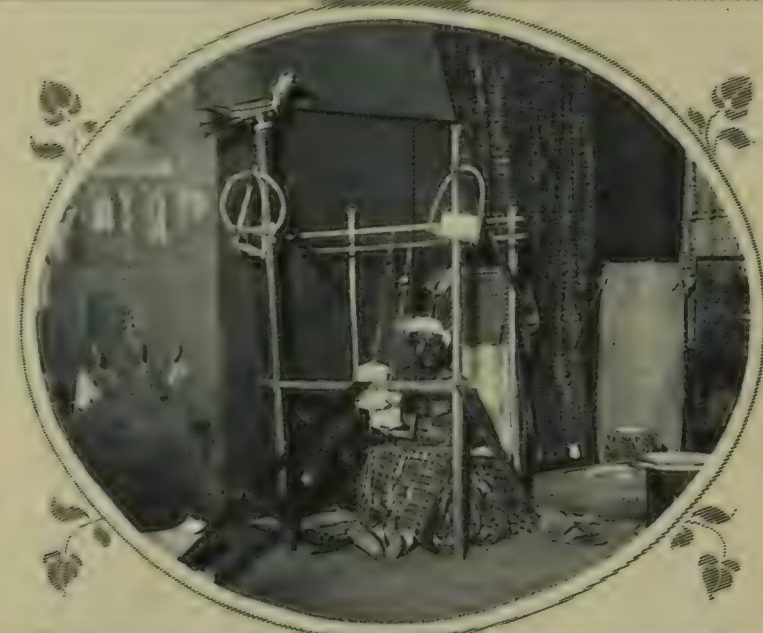
PHOTOGRAPHS BY KEYSTONE VIEW CO., SPORT AND GENERAL, I.B., G.P.U., AND L.N.A.



DIAMOND-MINERS AT WORK IN THE WEST AFRICAN SECTION AT WEMBLEY: WASHING AND SIFTING SOIL THAT CONTAINS REAL STONES.



DIAMOND-MINERS FROM BRITISH GUIANA AT WORK AT WEMBLEY: A SIMILAR PROCESS UNDER ACTUAL CONDITIONS.



AN ASHANTI WEAVER AT WORK: AN INTERESTING EXHIBIT OF NATIVE INDUSTRY FROM THE GOLD COAST.



SQUATTING INSIDE HIS INSTRUMENT: A BURMESE MUSICIAN PLAYING A KYIGWAING IN THE BURMESE THEATRE.



A RELIC OF BYGONE DAYS FROM SOUTH AFRICA: AN OLD MAIL COACH EXHIBITED AT WEMBLEY.



MADE BY A NATIVE OF NYASALAND WITHOUT EUROPEAN TOOLS OR INSTRUCTION: A CURIOSITY IN BICYCLES.

Many varieties of native arts and crafts, from different parts of the world, are to be seen in operation at Wembley. One of the most interesting is the process of diamond-mining, as carried on both in Africa and in British Guiana. It is shown, in each case, under actual conditions, with soil brought specially from the country of origin, and is all the more interesting on that account from the fact that, during the operations, real diamonds may be discovered. Describing the South

African Pavilion, the official "Guide" says: "The working model of a diamond-washing plant, and the expert demonstration of diamond-cutting and polishing, is an interesting feature." Of the British Guiana exhibit we read: "Inside the building (is) a full working model of an alluvial gold and diamond pit operated by native workmen." The Burmese Theatre, which is free to visitors and much patronised, is described in our article, "A Wanderer at Wembley."

THE PICTURESQUE SIDE OF WEMBLEY: AN EXHIBITION STUDY.

PHOTOGRAPHIC STUDY BY BERTRAM PARK, TAKEN SPECIALLY FOR "THE ILLUSTRATED LONDON NEWS."



MAN-MADE BEAUTIES OF NATURE IN THE EXHIBITION GROUNDS: A DELIGHTFUL LAKE-SIDE ROCKERY, WITH THE AUSTRALIAN PAVILION IN THE BACKGROUND.

FROM LONDON TO HONG-KONG, VIA MALTA, EAST AND WEST

PHOTOGRAPHS BY CAMPBELL GRAY, I.F.



ONE OF THE PAST GLORIES OF THE EMPIRE'S MOTHER CITY: A PICTUREQUE RECONSTRUCTION OF OLD LONDON BRIDGE



SEEN THROUGH THE ARCH OF OLD LONDON BRIDGE: THE BRITISH GOVERNMENT PAVILION, WITH ITS MASSIVE PORTICO AND GUARDIAN LIONS.



A REPLICA OF AN OLD ARAB BUILDING, WITH AN ENTRANCE COPIED FROM A DOORWAY IN ZANZIBAR: THE EAST AFRICA PAVILION.



DESIGNED BY A MALTESE ARCHITECT: THE MALTA PAVILION, RECALLING CHARACTERISTIC BUILDINGS OF THE ISLAND.

AFRICA, AND SARAWAK: DIVERSITIES OF ARCHITECTURE.

PHOTOPRESS, C.N., AND G.P.U.



"A TYPICAL CHINESE STREET, WITH ODD GAY SHOPS AND STRANGE SIGNS": THE HONG KONG SECTION, SHORTLY BEFORE COMPLETION.



"THE LARGEST CONCRETE BUILDING IN THE WORLD, SIX-AND-A-HALF TIMES AS BIG AS TRAFALGAR SQUARE": THE PALACE OF ENGINEERING.



WITH AN ENTRANCE TOWER COPIED FROM THE RAJAH'S PALACE (THE ASTANA) AND ROOF OF BORNEO IRONWOOD: THE SARAWAK BUILDING.



SHOWING HUTS OF THE NATIVE VILLAGE: A VIEW FROM THE WALLED CITY OF WEST AFRICA TOWARDS THE GOLD COAST PAVILION (IN THE BACKGROUND).

Old London Bridge, which was replaced by the present one in 1831, had houses on each side and fortified gates at each end. During building operations at the north end in 1922 one of the old arches was found, and was re-erected at Wembley.—The East African building, an Arab replica, contains various halls devoted to the special exhibits of the Sudan, Zanzibar, the Seychelles, Tanganyika, Kenya, Uganda, and Mauritius.—The Hong-Kong section reproduces a typical Chinese street, and in the main building is a restaurant where birds'-nest soup, shark's fins, and other Chinese fare is served.—The huge Palace of Engineering contains the largest display of general engineering ever assembled for any one exhibition.—The British Government Pavilion has

portico columns 32 ft. high and six guardian lions much larger than those of the Nelson Monument. Inside are the Royal Apartments and exhibits of the various home departments and the Services, including the water stage for naval displays.—The Malta Pavilion has three sections, one representing the island in antiquity, the second as it was under the Knights of St. John, and the third, modern Malta.—Sarawak, associated with the fame of Rajah Brooke, has a Pavilion whose entrance tower is a copy, on a small scale, of the entrance to the Rajah's Palace, called the Astana.—The African Village, in the Walled City of West Africa, reproduces the exact conditions under which the natives live.

CONTRASTS IN ARCHITECTURE: SOUTH AFRICA AND THE GOLD COAST.

PHOTOGRAPHS BY CAMPBELL GRAY, AND KEYSTONE VIEW CO.



BUILT IN OLD DUTCH STYLE, WITH WHITE WALLS, RED ROOF, AND GABLES OVER THE ENTRANCES, STOEP, AND LOGGIA:
THE PICTURESQUE PAVILION OF THE UNION OF SOUTH AFRICA AT WEMBLEY.



DESIGNED ON THE LINES OF ONE OF THE FAMOUS CASTLES BUILT BY THE DANES, DUTCH, AND PORTUGUESE ALONG THE SHORES OF WEST AFRICA:
THE GOLD COAST PAVILION AT WEMBLEY.

The South African Pavilion in the British Empire Exhibition is an example of the picturesque old Dutch style of architecture. The white walls, red roof, and distinctive gables over the entrances, the stoep, and the loggia are characteristic of the country. It presents a striking contrast to the Gold Coast Pavilion, which, as the official description states, "is designed on the lines of one of the

famous castles built by the Danes, Dutch, and Portuguese, which are found all along the shores of the colony. The doors of the Pavilion (illustrated on another page) were carved by Africans at the Technical School at Accra (the capital). The great gate between the Pavilion and the Cinema was also constructed in Africa, of native wood, by Africans."



THE PRESIDENT OF THE WOMEN'S SECTION OF THE BRITISH EMPIRE EXHIBITION AT WEMBLEY: H.R.H. THE DUCHESS OF YORK.
H.R.H. the Duchess of York, daughter-in-law of the King and Queen, is playing a very important part in the ceremonial and social life of the country, and her grace and charm have won her the universal love and admiration of his Majesty's subjects. Her Royal Highness is the President of the Women's Section of the great Exhibition at Wembley, while her royal brother-in-law, H.R.H. the Prince of Wales, is the President of the whole organisation.

REPRODUCED FROM THE PICTURE BY JOHN ST. HELIER LANDER

Continued from page 942.

shark's fin, and eggs (imagine it) a thousand years old, and yet, wonder of wonders! not qualified for use at Parliamentary elections.

Models of Hong Kong, specimens of all the Colony's arts and industries, as well as the restaurant and realistic street with its gorgeous signs, put the

commerce. Between one of these bags and the huge picture forming their background there is a useful connection, an important piece of commercial propaganda, a plea, in fact, for the improvement of Accra harbour. We see that the ocean steamers are forced at present to lie well out in the sunlit bay, waiting

information the Wanderer in Wembley can find out, if he gets into conversation with those in charge. Take, for instance, the Gold Coast educational exhibit, showing the work of the Government Schools. The Director had the happy inspiration to send over bound volumes of elementary copy-books and exercise-books, in which the good writing and accurate spelling of even "Standard II." would put many British schoolboys to shame. There was something very delightful in a careful exercise in which a Gold Coast boy (under twelve) had written in English the story of Jason and the Golden Fleece. The writing was like copper-plate, and there was, at most, only one error in the work. Boy Scouts will be hugely interested in the Gold Coast signal-drums, the wireless telegraphy of the Dark Continent. For the Scouts' benefit, Sir Robert Baden Powell is to give a demonstration of the way in which news is transmitted by these drums for incredible distances at incredible speed.

Nigeria—and Native Compounds.

In another part of the enclosure is the Nigerian section, equally engrossing. But perhaps the most attractive feature of the West African enclosure is not an exhibit at all. It is the native village, the Sierra Leone and Ashanti compounds. This is closed to all but specially privileged visitors, as the natives naturally do not care to have their domestic life made a gazing-stock. The straw-thatched quarters are delightfully well-appointed and made most comfortable, with special heating arrangements. There is constant medical supervision. Military discipline prevails, and British officers are in command. The dusky warriors in presence of their superiors come up to the salute with a click and smartness that would do credit to the Guards. In the Ashanti compound one notes a happy piece of humour. The administrative office, a hut like the rest, has been marked "No. 10," in allusion to Downing Street. Here also occurs a curious piece of native ritual. In the centre of the compound stands a white-washed pole, and on the top of it, between forked branches lopped short, rests a vessel containing food—an offering to the Sky-God. On arrival, it was the natives' first care to set up this votive symbol. It is really a prayer for rain, not altogether necessary in England. But *cælum non animum mutant* holds good for the West Africans, as for the rest of mankind.

The Soudan—Its Market.

It is difficult to leave the red walls, but Africa is a wide world, and from the West of the Continent we cross the road and find ourselves in the East. Here the walls and towers of the enclosure are appropriately of that blazing whiteness one associates with the sunlit buildings in a Sudanese landscape. You are welcomed by a huge stuffed elephant and a noble lion, and every other accessory suggests the vast territory now under review. The "scenics" are particularly pleasing in their atmosphere—dazzling blue skies and the golden glow of sunshine.



WITH NIKAU PALMS IN FRONT, AND DECORATED WITH A FRIEZE REPRESENTING TYPICAL INDUSTRIES: THE NEW ZEALAND PAVILION AT WEMBLEY.

The Pavilion is decorated outside in fibrous plaster, with a frieze of sculptured reliefs showing typical New Zealand scenes—sheep-shearing, milking, harvesting, fruit-picking, and timber-felling. Among the plants and trees in front is the characteristic nikau palm.

Photograph by Sport and General.

Western mind in actual touch with this important British possession.

Mysterious West Africa at Work.

The red mud walls and towers of an enclosure, barbarically gated, conceal one of the most fascinating sections of the Exhibition, West Africa. The touch of mystery and seclusion given by these walls is appropriate, for the Gold Coast provided Europe with an immemorial puzzle. Not that it was known, but because Europe could not understand whence came the rich stores of merchandise that came across the Sahara to Northern Africa. How came the Moors by such wealth as they traded with Spain and Italy? And so the Gold Coast became legendary, until the day when Henry the Navigator, dreaming over his maps in his sea-beat tower, fitted out an expedition to discover "What was hidden from the eye of man down in the Southern Sea."

That which was hidden has long been manifest to European eyes, but all its mystery is not yet explored, and still attracts alike the man of science and the adventurous trader. Civilisation has laid a strong hand on West Africa, and the results of wise British rule find memorable proof in this section of the great Exhibition. But before entering the pillared hall where the life and commerce, the art and the education of the Gold Coast are represented in detail, the visitor will be sure to halt outside the row of mud-built booths flanking the hall. To that he will be drawn by the crowd of sightseers always gathered there. These alcoves are native shops, in which craftsmen and craftswomen are following their vocation. A lady of royal descent, the Princess Ba, practises the gentle art of the potter, without the aid of a wheel. Metal-work is going on next door. Close by, the son of King Prempeh, the Ashanti monarch with whom Britannia took order in 1897, displays his skill as a wood-carver, and that skill is not small. He is an agreeable fellow, pleased to show his work, but naturally preferring that it should be seen in the finished state rather than in the rough.

Wonders of the Gold Coast.

Within the walls of the West African enclosure, the most elaborate exhibit is that of the Gold Coast, which will be found in a pillared hall with many bays. A week would not be sufficient to get a thorough knowledge of all the wonderful things here displayed. Here is shown the development of the Gold Coast cocoa industry, from the bean to the finest finished preparations for the table. The red and yellow pods are worked into a pleasing decorative scheme on the stall of a British manufacturer whose name is practically synonymous with this product. The finished article we know. To our home-keeping wits the exhibition of the raw material is infinitely more interesting and instructive. Step aside into a neighbouring alcove, which has for background a panorama of the port of Accra. Near at hand are piled open sacks filled with every delicious variety of the cocoa-bean known to Gold Coast

for their cargo, which is being conveyed in open boats, the only means at present of lading, owing to the surf. Now, one bag of beans has a curious, uninviting look. The beans are coagulated in knots and discoloured. Why? Because in very rough weather the beans are often hopelessly damaged by sea-water, during the passage of the open boats to the ships. With good dock accommodation, this trouble would be entirely obviated. It is a vital necessity for a growing trade that exports 180,000 tons of cocoa per annum. The Exhibition is full of ingenious object-lessons of this kind.

Native life finds its illustration in life size models, pictures, and specimens of domestic utensils. Be sure you look at the equestrian figure of a very splendid



REPRESENTING BRITAIN'S OLDEST COLONY: THE NEWFOUNDLAND PAVILION AT WEMBLEY, BUILT AND DECORATED ENTIRELY WITH NATIVE WOODS.

Photograph by Campbell Gray.

person, whose barbaric magnificence suggests a great man, but really he is just an ordinary countryman. His black-and-white turban is a masterpiece of drapery. Every fold has a special significance, and the head-dress was adjusted by one of our Gold Coast visitors, a native soldier who is an expert in this art. There is no end to the details of special

Here are the gum-market, the new barrage at Sennar, and a most exquisite distant view of Port Sudan, with a group of picturesque Fuzzy-Wuzzies in the rocky foreground. But the thing to look at and ponder is less spectacular—the typical Sudanese native shop. Here again there is an Imperial propagandist purpose, not to be neglected. On the stall, we are informed

[Continued on page 952.]

SET PIECES AT WEMBLEY: CANADIAN LIFE IN TABLEAUX AND MODELS.

PHOTOGRAPHS BY CAMPBELL GRAY.



SHOWING LANDSCAPE TABLEAUX (INSET IN THE WALLS), SOME COMPOSED OF CANADIAN SEEDS AND GRAINS, PANORAMAS OF TYPICAL SCENERY, AND MINERAL EXHIBITS: PART OF THE MAIN COURT OF THE SPLENDID CANADA PAVILION.



A TYPICAL CANADIAN PULP AND PAPER MILL SHOWN IN A WORKING MODEL: A PANORAMIC EXHIBIT WITH RUNNING WATER, SHOWING LOGS FLOATED TO THE DAM ABOVE THE MILL, AND BUILDINGS WHERE THE PROCESSES OF CUTTING, CLEANING, AND PULPING ARE PERFORMED.

Several of the industries of Canada, such as pulp-milling, grain-transport, and mining, are exhibited in the dramatic form of working models. In the beautiful Main Court of the Canadian Pavilion (shown in our upper photograph), a number of the decorations, including the coats of arms, panels, friezes, and landscape tableaux inset in the walls, are made entirely of Canadian seeds and grains. There are also many panoramic landscapes of the prairies, the Rocky Mountains, Vancouver Harbour, Niagara, and other scenes. In our lower illustration is seen a panoramic exhibit,

with running water, that shows paper-making by the grinding process. Prepared logs, 12 ft. long, are floated from the forest to the dam above the mill, where they are lifted into small buildings and cut into 2 ft. blocks. These blocks are placed in a revolving drum, where the bark is rubbed off. They are then conveyed to the mill, and after being cleaned are held by hydraulic pressure against grindstones revolved by water-power. The resulting pulp, after being washed and freed from blemishes, is finally made into sheets and baled for shipment.

THE BRITISH EMPIRE EXHIBITION IN RELIEF: WEMBLEY ANAGLYPHS.

These Reproductions will Appear in Stereoscopic Relief when Looked at through the Red and Green Films given away with our March 8 issue, or through the special Anaglyph Viewing-Mask which we supply gratis on conditions printed on the opposite page.



OLD LONDON BRIDGE, WITH THE BRITISH GOVERNMENT BUILDING SEEN THROUGH THE ARCH.



MINARETS AND A DOME OF THE INDIA PAVILION. A VIEW OF THE EXHIBITION BEYOND.



AS SEEN FROM ONE OF THE LAWN: THE LAKE, WITH THE INDIA PAVILION IN THE DISTANCE.



CONTAINING MANY EASTERN TREASURES: THE INDIA PAVILION AT THE WEMBLEY EXHIBITION.



LEAVING "WEST AFRICA" FOR THE STADIUM VIA THE EAST GATE OF THE WEST AFRICA SECTION.



WITH THE UNION JACK FLYING: THE MAIN ENTRANCE TO THE MAGNIFICENT INDIA PAVILION.

For the benefit of readers who may not have seen the Anaglyphs published in previous issues, we draw attention to the fact that the reproductions on this page and the next are printed in red and green, slightly out of register, in order that the subjects may be seen in stereoscopic relief when looked at through red and green films. Our first "Anaglyphs" were printed on March 8, and we gave away with every copy of that issue the necessary red and green viewing-masks. London.

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WITH A GOLD-FISH LAKE, AND A STATUE OF SIR THOMAS STAMFORD RAFFLES IN THE FORECOURT: THE MALAYA PAVILION.



A REPLICA OF THE AMARAPURA PAGODA AT MANDALAY: THE "EMERALD-HOUSE" MAIN ENTRANCE TO THE BURMA PAVILION.



TYPICAL OF THE GRANDEUR OF INDIAN ARCHITECTURE: A COLONNADE IN THE INDIA PAVILION.

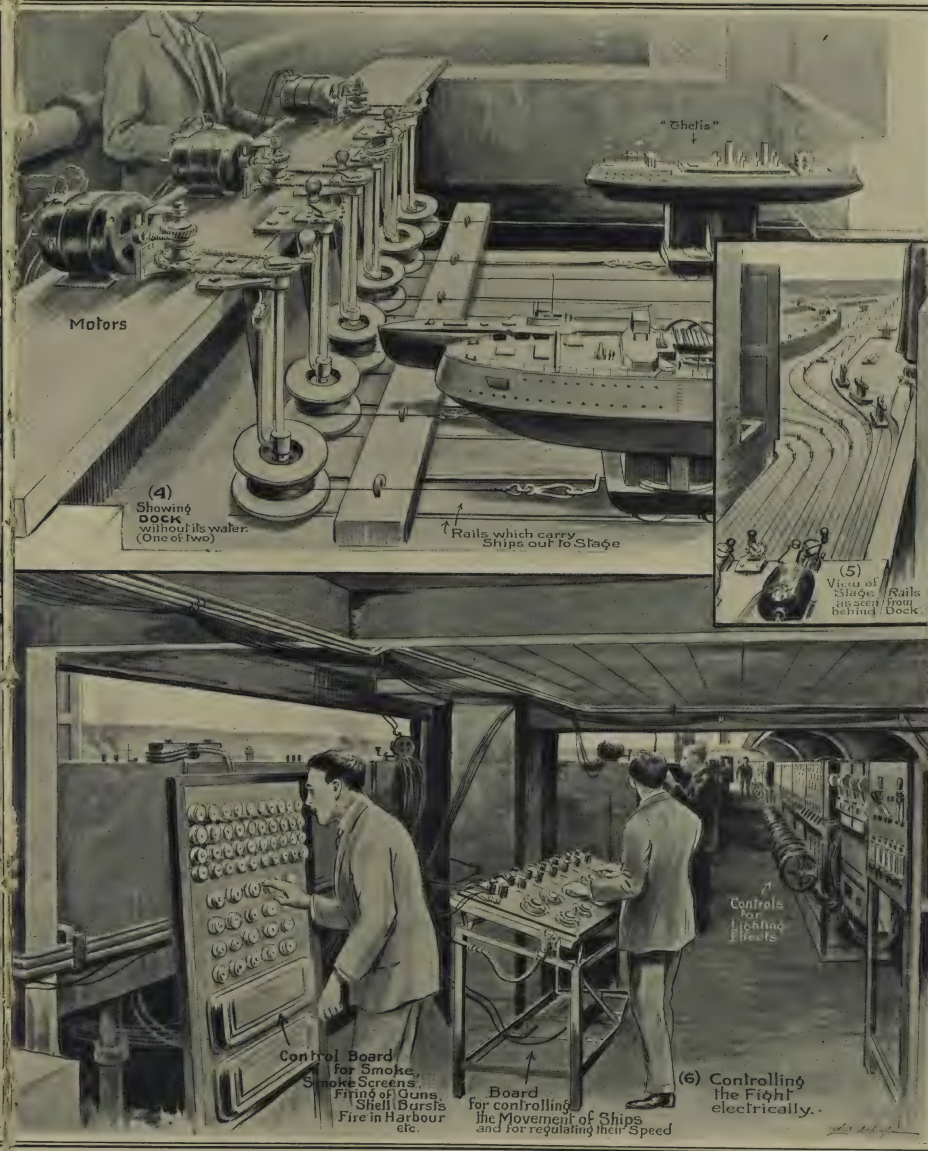
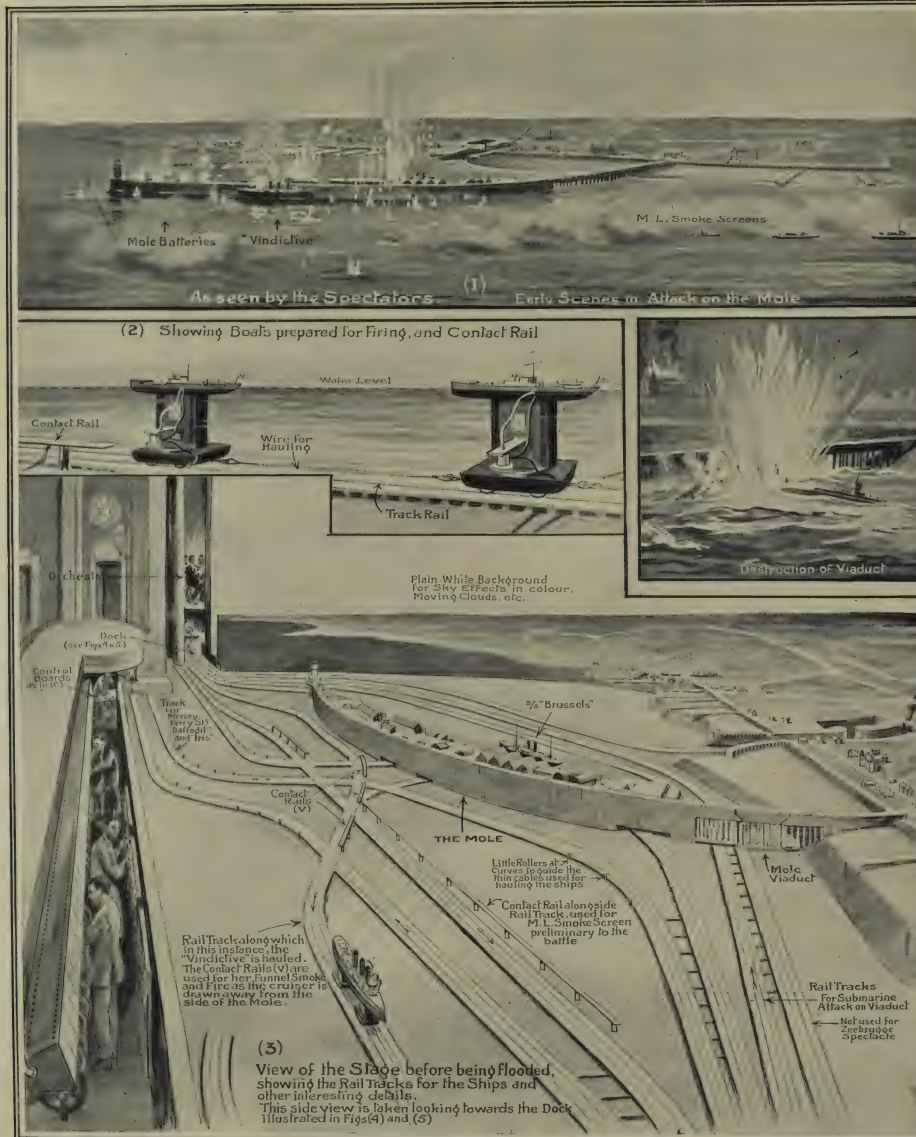
The first Anaglyph on this page, when looked at through the red and green films, shows the Forecourt to the Malaya Pavilion in the British Empire Exhibition at Wembley. The architecture of this Pavilion is Moorish-Arabian. Sir Thomas Stamford Raffles, who was born in 1781 and died in 1826, won fame as a British colonial governor. Amongst other offices he held those of Secretary at Penang, Lieutenant-Governor of Java, and Governor of Bencoolen, Sumatra. He advised

the purchase and occupation of Singapore, and, in 1822, he went there to establish a settled government. "Burma" is represented by a wonderful Pagoda made of teak carved by the best craftsmen of Mandalay and Rangoon. The large Anaglyph gives a wonderfully realistic effect of one of the colonnades in the India Pavilion. (With regard to these Anaglyphs, the attention of our readers is directed to the statement printed beneath the illustrations on the preceding page.)

STREET PHOTOGRAPHING SPECIALLY TAKEN BY SEYMOUR GREGG, AND DESIGNED FOR ANAGLYPH REPRODUCTION BY "THE ILLUSTRATED LONDON NEWS."

STORMING ZEEBRUGGE AT WEMBLEY: A FAMOUS NAVAL EXPLOIT OF THE WAR ENACTED ON THE WATER STAGE.

DRAWN BY OUR SPECIAL ARTIST, W. B. ROBINSON.



WITH MODEL WAR-SHIPS MOVED ON THE WATER ALONG RAILS BELOW, BY ELECTRICALLY IN THE SERVICES' THEATRE AT

In the British Government Pavilion at Wembley is a remarkable theatre for the reproduction of historic naval, military, and air actions of the Great War, performances of which have been prepared and rehearsed for many months in a room at the War Office. The proscenium of the theatre is claimed to be wider than that of Drury Lane or Covent Garden, and possibly the widest in Europe. There are special apartments, leading off a balcony, where the King and Queen may watch the displays. Normally the stage is a large semi-circular water-tank, 70 ft. by 40 ft., for mimic sea-fights, like an ancient Roman *naumachia*, but sometimes it will be boarded over for the use of the Army and the Air Force. The naval scenes will include, 'besides battles in the Great War, the Spanish Armada, Trafalgar, and the salvage of the "Laurentic"'. The Army will show incidents on the Ypres Salient, the Somme, the Ancre, and Messines Ridge; and the R.A.F. will represent an air-raid on London by night and anti-aircraft defences. The first action to be presented was the great naval raid on Zeebrugge on

WORKED WIRES: MECHANISM FOR ENACTING THE ZEEBRUGGE RAID AND OTHER ACTIONS THE BRITISH EMPIRE EXHIBITION.

St. George's Day, 1918, of which a private view was given on May 6. It was staged by Captain Wilton, R.N., and was highly realistic. The opening public performance of it was arranged for the following day. Our artist, Mr. W. B. Robinson, adds the following note on his drawings to supplement those lettered upon them: "Not all the rail-tracks seen in the diagram are required for the Zeebrugge show, as provision has been made for changes of scene. Some of the rails may be joined up or extended for future displays. The operations are all electrically controlled, including the movement and speed of ships; gun-fire, rockets, smoke-screens, and general smoke; the Mole batteries and explosions; fire and smoke from the 'Vindictive's' funnel; moving clouds and sky colour-effects; searchlight beams on the horizon, and a lighthouse lantern. The ships are hauled electrically by wires along the rail-tracks. The rails, contacts, and cables are camouflaged in various ways, so as not to be visible to the spectator through the shallow water."—[Drawing Copyrighted in the United States and Canada, G.R.]

BURMESE DANCERS: TIGHT SKIRTS; HIDDEN FEET; EXPRESSIVE HANDS.

FROM WATER-COLOUR DRAWINGS BY T. MARTIN JONES.



"DANCING" ALMOST ENTIRELY WITH ARMS AND HANDS: STEPS BETWEEN THE VERSES OF A SONG.



IMITATING A MARIONETTE: THE YODAYA DANCE, WITH HEAD WAGGING, AND CHIN THRUST OUT.



BEATING HER WINE-GLASS SHAPED DRUM: A PERFORMER IN THE WILD O-HSEE DANCE.



VERY DIFFICULT IN A TIGHT SKIRT: SQUATTING AND THROWING THE LEGS FORWARD ALTERNATELY.



IN THE O-HSEE DANCE: CAPERING AND PLAYING CYMBALS ADORNED WITH TASSELLED STREAMERS.



WITH NO LEG ACTION, BUT ONLY SWAYING OF BODY AND ARMS: A "YEIN," PERFORMED KNEELING.



LIKE A SAILOR'S HORNPIPE: MOVING ROUND IN A CIRCLE AS SHE DANCES.



SONG AND DANCE IN THE BURMESE MANNER: THE SLIM EFFECT OF THE TIGHT SKIRT



MOVING HER HEAD FROM SIDE TO SIDE AS THOUGH ON STRINGS: ANOTHER MARIONETTE MOVEMENT.

In the Burmese village at Wembley are various little decorative buildings in which native actors, dancers, acrobats, and jugglers give their performances. As our illustrations show, Burmese dancing consists largely of swaying and posturing, with head movements and expressive use of the arms and hands. It includes also the Yodaya, or Siamese, dances, in which the performers imitate marionettes. Burmese

dancing girls wear a white jacket with wired ends sticking out, and a tight silk skirt, which gives an effect of extreme slimness and acts as a support when the knees are pressed against it. There is little movement of the legs and feet (which are concealed as far as possible), except in the wild O-hsee dance, in which one of the performers capers madly, beating a peculiar drum shaped like a wine-glass.

A BIT OF REAL BURMA AT WEMBLEY: A REPLICA IN CARVED TEAK.

AFTER A PHOTOGRAPH SPECIALLY TAKEN BY SPORT AND GENERAL.



COPIED FROM A GATE OF THE ARAKAN PAGODA AT MANDALAY: A BRIDGE-HOUSE, CARVED BY NATIVE CRAFTSMEN, FORMING THE ENTRANCE TO THE BURMESE PAVILION (SHOWN IN ANAGLYPH FORM ON ANOTHER PAGE).

The Burmese exhibit at the British Empire Exhibition is beautifully housed. "The main entrance to the pavilion (we quote the Official Guide) shows a bridge-house copied from one of the gates of the famous Arakan Pagoda at Mandalay. Every detail of this decoration, as well as that of the main building, is made of teak carved by the best craftsmen of Mandalay and Rangoon and carefully brought

here. The pavilion is guarded by a monster pair of leogriffs—or *chinthés*—showing all the friendliness of fairyland monsters and extremely ornamental and unusual. . . . Within the gates we find a typical Burmese village." One of the above-mentioned leogriffs, it may be noted, is illustrated on page 959 of this number, while the carved gateway shown above appears in the form of an Anaglyph on page 953.

Continued from page 950.]

in plain figures, only 38 per cent. of the goods is of British manufacture. The remaining 62 per cent. is foreign, and was chiefly "made in —" a country that need not be more particularly specified. The Sudanese market is one of the most promising in the Empire, and it is the aim of our commercial experts to hasten the day when the native shop will sell goods 100 per cent. British. Business men will please take note.

South Africa History and Industry.

Another crossing of the road, and, hey presto! you are in South Africa, for the Exhibition possesses the secret of the Magic Carpet. A few footsteps are equal to thousands of miles. That South Africa is before you is plain from the very exterior of the exquisite building—in the old gabled, red-tiled Cape Dutch style, very reminiscent of Cecil Rhodes' lovely home, Groot Schur. Over the main entrance stands the statue of Anthony Van Riebeeck, under whom Cape Town was permanently settled in 1652. Within is a huge model of the Karoo landscape with all the appropriate animals—hartebeest, springbok, eland—set up by the taxidermist's art. On the left you may turn over the latest files of the South African newspapers, and as you pass up and down the avenues you may study at leisure every South African industry, gold and diamond mining, diamond-cutting, cotton and wool production, agriculture, wine-growing, ostrich-farming and the preparation of feathers, and much more besides. In the western quadrangle outside is a real ostrich-farm, with the birds moving

to error but for his memories of Mayne Reid's story, with its vivid pictures of South Africa, and its invaluable explanations of South African terms.

In the South African house, you can visit also the most secluded of British possessions, the Island of Tristan da Cunha, which has only one, or, at most, two, mails in the twelvemonth. Wembley is all-embracing. Nothing in the whole circuit of the Empire seems to have been forgotten.

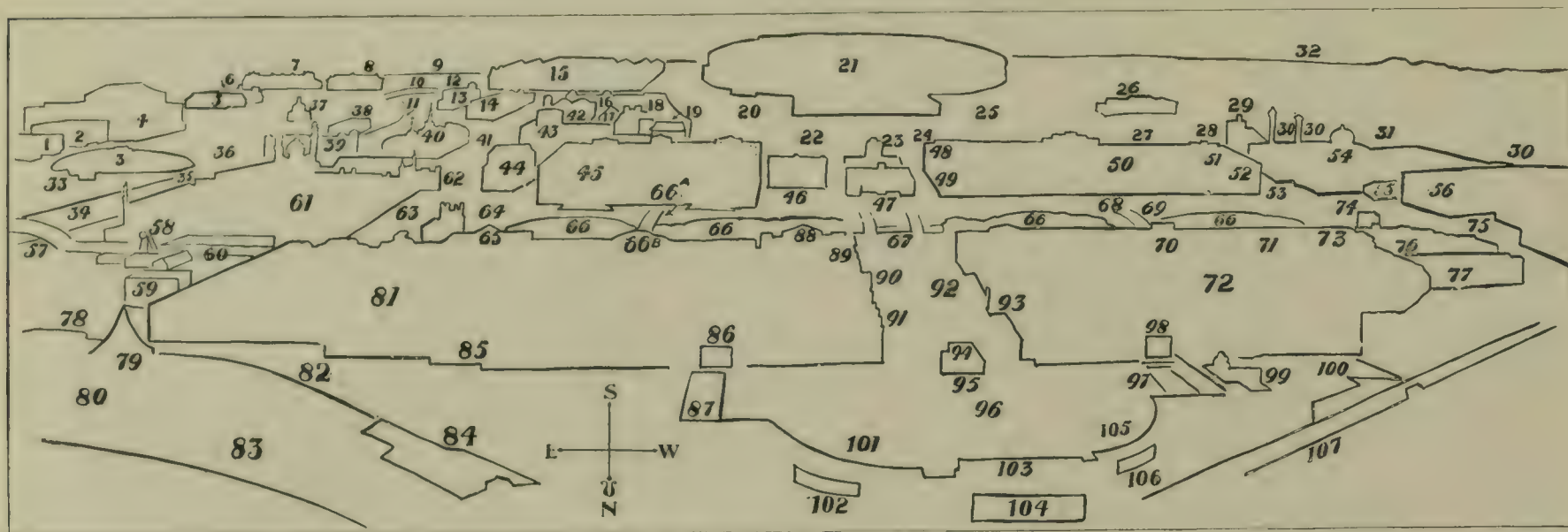
Ceylon: Tea, Art, and Other Things.

Now go down the road a few yards eastward, and you have crossed the Indian Ocean. Here in this curiously painted palace is Ceylon. Very fittingly the verandah is devoted to the practical worship of Tea, the island's most flourishing industry, and about four o'clock the *al fresco* café is crowded. Within doors all Cingalese art and industry is spread out before the visitor. The pavilion itself is a wonderful example of the ancient art and architecture of Ceylon. It is in the old Kandyan style, based upon the Temple of the Tooth. There are reminiscences, too, of the excavated cities in the north of the island, and the decorations have all been carried out by Kandyan artists who came to England for the purpose. The ceiling of the main hall attracts immediate attention. It is filled with squares of brilliantly painted fabrics, giving a most rich and gorgeous effect. These designs are the work of the artist who made the paintings on the pillars and the façade. He is a specialist

greeted with the screech of parrots from an enclosure containing on the left a realistic representation of diamond-digging. It is a real diamond-pit, where stalwart negroes in waders stand in water, scooping up the gem-bearing soil, and crumbling it through a riddle with practised fingers, ready to detect the precious stones as they occur. The luxuriant tropical landscape is reproduced with perfect realism, and the red-scarfed British overseer adds a picturesque touch to the scene. On the right, beyond a brook stands a native house, in which a girl is producing a textile fabric on a huge frame. About the verandah curious birds strut and monkeys climb, and on the thatched roof a lively green parrot keeps up a continual chatter.

The West Indies.

In the courts adjoining, all the beautiful and useful features of the West Indies are spread out for the instruction and delight of the world that flocks to Wembley. Every island would require more than a day to itself, and even then not half would have been seen or appreciated. But the Wanderer in Wembley may, even in a short tour, obtain an excellent idea of the charm, beauty, and usefulness of our West Indian possessions. In the separate little pavilion of Bermuda you will be reminded of Thomas Moore's connection with that island. His residence, Walsingham House, has been reproduced as the home of the Bermudan exhibit, and one of the poet's rooms has been reconstructed with the original furniture. Tommy was appointed



THE EMPIRE IN MINIATURE: A NUMBERED KEY-PLAN TO THE FOUR-PAGE PANORAMA OF THE WEMBLEY EXHIBITION.

1. FIJI.
2. NEWFOUNDLAND.
3. GRAND BANDSTAND; WITH SEATS FOR 10,000 PEOPLE.
4. H.M. GOVERNMENT BUILDING.
5. WEST INDIES.
6. BRITISH GUIANA.
7. HONG KONG.
8. CEYLON.
9. RAILWAY TO WEMBLEY HILL.
10. BRIDGE.
11. RAILWAY FROM MARYLEBONE.
12. UNION APPROACH.
13. MALTA.
14. E. AFRICA.
15. S. AFRICA.
16. PALESTINE AND CYPRUS.
17. SIERRA LEONE.
18. WALLED CITY OF W. AFRICA.

19. BERMUDA.
20. ATLANTIC SLOPE.
21. EMPIRE STADIUM AND STADIUM HALL.
22. PALACE OF YOUTH.
23. BANDSTAND.
24. HOBART GATE.
25. PACIFIC SLOPE.
26. CIVIC HALL.
27. SOUTHERN RUN.
28. PERTH GATE.
29. SARAWAK.
30. MOTOR PARK.
31. RAGLAN GARDENS.
32. MOTOR PARK.
33. CAFES AND RESTAURANTS.
- 34 AND 35. EXHIBITION STATION, L.N.E.R., FROM MARYLEBONE.
36. GOLDEN WAY.
37. PLACE OF HORTICULTURE.

38. R.N. LIFEBOAT BUILDINGS.
39. KING'S GATE.
40. BURMA.
41. MANDALAY GARDENS.
42. NIGERIA.
43. GOLD COAST.
44. CANADIAN PACIFIC RAILWAY BUILDINGS.
45. CANADA.
46. CANADIAN NATIONAL RAILWAYS.
47. TIMES BUILDING.
48. SYDNEY GATE.
49. BRISBANE GATE.
50. AUSTRALIA.
51. MELBOURNE GATE.
52. ADELAIDE GATE.
53. SOUTHERN RUN.
54. MALAYA.
55. MAORI HOUSE.

56. NEW ZEALAND.
57. N. BRIDGE.
58. COAL MINE.
59. AQUARIUM.
60. CIRCUS AVENUE.
61. INDIA.
62. INDIAN THEATRE.
63. IMPERIAL WALK.
64. THE EASTING.
65. BESSEMER GATE.
66. LAKE.
- 66A. MAPLE BRIDGE.
- 66B. ARKWRIGHT GATE.
67. UNITY BRIDGES EAST AND WEST.
68. COMMONWEALTH WAY.
69. DIGGERS' BRIDGE.
70. GATE OF PLENTY.
71. THE PRESS CLUB.
72. PALACE OF INDUSTRY.

73. THE WESTING.
74. BANDSTAND.
75. ARAWA PLACE.
76. PALACE OF ARTS.
77. CONFERENCE HALLS.
78. "SAFETY RACER."
79. "ROUNDAABOUT."
80. TO AMUSEMENT PARK.
81. PALACE OF ENGINEERING.
82. THE "NEVER STOP" RAILWAY.
83. METROPOLITAN RAILWAY FROM BAKER STREET TO WEMBLEY PARK.
84. NORTH END STATION, "NEVER STOP" RAILWAY.
85. WATER-COOLING TOWER.
86. KELVIN GATE.
87. ANSON'S WAY.
88. NASMYTH GATE.

89. STEPPENSON GATE.
90. WATT GATE.
91. FARADAY GATE.
92. KING'S WAY.
93. GATE OF HARMONY.
94. BANK.
95. THE EXCHANGE.
96. THE POOL.
97. DRAKE'S WAY.
98. WEST GATE.
99. GARDENS.
100. NORTH NURSERY.
101. EAST QUADRANT.
102. EXITS.
103. GREAT CIRCLE.
104. NORTH ENTRANCE.
105. WEST QUADRANT.
106. EXITS.
107. MAIN ROAD TO NORTH ENTRANCE.

about in a sort of dignified fox-trot walk. Close to the ostrich enclosure is an actual South African railway station, with a main-line train standing at the platform. The coaches are open for inspection, and visitors may lunch or dine, on real South African fare, in the restaurant-car. The advertisements on the walls of the station are the real thing—actual placards printed for use in the Union of South Africa.

We have only grazed the outside of a huge subject. But one more note on the treasures of the Pavilion must find a place. It is the exhibit illustrating the history of South Africa, beginning with the rock carvings and paintings of the prehistoric tribes. Later carvings are the romantic inscriptions set up by early Dutch navigators to record the touching of their ships at the Cape. Then, too, there are the relics of the Voortrekkers, their cap-tent wagon, their veld-shoens, their wooden plough, their weapons, their candle-moulds, all their personal or domestic equipment for the needs of inspanning, trekking, and outspanning. It is like a practical re-reading of Captain Mayne Reid's "The Bush Boys," that wonderful old book which records the adventures of the proscribed Field-Cornet Mynheer Hendrik van Bloom and his family, and preserves in such intimate and accurate detail the life of the Cape Dutch early in the last century. There is at least one London pressman who, in his daily handling of reports during the South African War, would often have been sadly at sea and liable

in this branch of house decoration. These ceiling hangings are used in Ceylon on special occasions of festivity. Here are marvellous exhibits of jewels and pearls. There is a collection of pearl necklaces insured for no less than £1,000,000. The getting of jewels is illustrated by a model of a gem-pit.

Ceylon's chief mineral is plumbago, the trade in which stands at present in some need of stimulus, which it is hoped the Exhibition will supply. The competition of Madagascar has been felt rather severely of recent years; but Ceylon plumbago is still as good in quality as ever, and there is no reason why the market should not regain its former leading place once more. Ceylon rubber, too, is not quite so prosperous as it was some years ago, but its excellence is unimpaired, and as the market is able to supply a very fine variety of the growingly popular sole crêpe rubber, there is every prospect of a revival in the industry.

Women visitors may be trusted not to neglect the beautiful specimens of Ceylon lace, and they will be interested also in the cottage industries—the making of mats, hats, and other articles from fibres and reeds.

British Guiana and Diamond Digging.

Recross the road to a building where the high arched portico is filled with a picture of the Kaieteur Falls, and you have reached British Guiana. Within doors, you are

Admiralty Registrar at Bermuda in 1803. He made over his duties, however, to a deputy, a proceeding which got him into a sad scrape.

Our Oldest Possession: Newfoundland.

Our oldest possession, Newfoundland, is housed in an elegant little pavilion near the Government Building. Here one has, in small space, a most comprehensive view of all the Newfoundland industries—fishing, wood-pulp for paper, coal, iron and lead mining and also the manufacture of cordage. Specimens of the fish, birds and animals of the region are arrayed in picturesque groups.

—And Palestine.

A visit to the mandated territory of Palestine, with a glimpse of Cyprus in the same building, takes one to quite another range of associations. In the Cyprus section you will hear the Cypriot dialect of modern Greek spoken by the fair lips of Grecian island women, and on bottles of gum-mastic—a favourite Cypriot drink—you will be amused to see that the purveyor's Christian name is Herodotus. And so, with the Father of History, this little chapter in the history of a wider world than Herodotus dreamed of may not unfittingly conclude. Old Herodotus, who delighted to visit foreign lands and to "speak of the things he had himself seen" (and some that he had not) would have been in his element as a Wanderer at Wembley. S.

SET PIECES AT WEMBLEY: AUSTRALIAN LIFE IN TABLEAUX AND MODELS.

PHOTOGRAPHS BY SPORT AND GENERAL AND C.N.



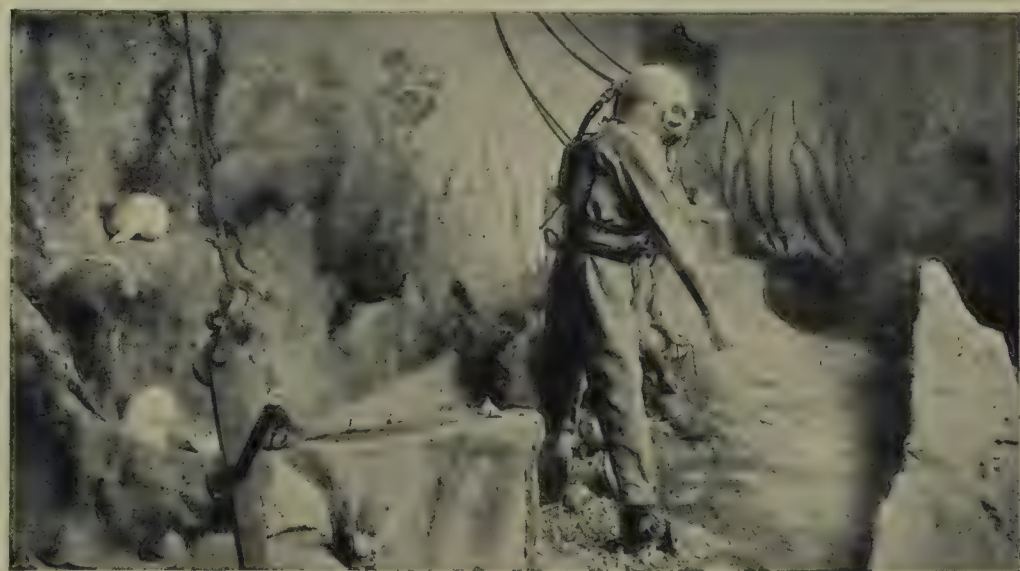
HARVESTING IN AUSTRALIA, WHERE WHEAT CAN BE PRODUCED CHEAPER THAN IN ANY OTHER COUNTRY: A SCENIC MODEL IN THE AUSTRALIAN PAVILION.



AN AUSTRALIAN VINEYARD IN TABLEAU FORM AT WEMBLEY: THE PICTURESQUE EXHIBIT OF THE AUSTRALIAN DRIED FRUITS ASSOCIATION.



A WORKING MODEL OF AN AUSTRALIAN SHEEP-STATION, SHOWING SHEEP MOVING FROM PENS (CENTRE) TO DIPPING-TROUGH (EXTREME LEFT) AND ROUND TO THE SHEARING-SHED (RIGHT)—MR. NEIL McBEATH PUTTING FINISHING TOUCHES TO THE EXHIBIT.



PEARL-DIVING IN THE PACIFIC: A REALISTIC MODEL OF A DIVER AT THE BOTTOM OF THE SEA, SHOWN AMONG THE EXHIBITS OF AUSTRALIAN FISHERIES.



SHOWING DETAILS OF THE DIVING HELMET AND BREATHING APPARATUS: MODELS OF TWO AUSTRALIAN DIVERS.

As in the Canadian Pavilion (illustrated on another page), so also in that of Australia, realistic tableaux and working models are used to demonstrate the principal industries of the island continent. In the words of the "Guide" to the Exhibition, "the visitor will be put in touch with the various stages of pastoral life and work among the sheep and cattle and horses, and of the labour which collects the marvellous 'golden fleece' of the Australian sheep, which is sought

after by all the world. . . . The visitor will learn much, too, concerning the great agricultural industries of Australia . . . wheat in particular. . . . Agriculture covers dairy, orchard, and garden products, grapes, flax and other fibres; cereals, fodder plants, sugar, cotton, and so forth. . . . Fisheries cover all marine products." In connection with the pearl-diving models, it may be noted that native divers from Africa may possibly be seen, during the season, at the Aquarium in the Amusements Park.

PATRON; OFFICERS; REPRESENTATIVES: EXHIBITION PERSONALITIES.

PHOTOGRAPHS BY VANDYK, HUTCHINSON AND RUSSELL DOWNEY, CAMPBELL-GRAY, AND RUSSELL



THE HON. PETER C. LARKIN, HIGH COMMISSIONER OF CANADA—REPRESENTATIVE.



THE RIGHT HON. SIR JOSEPH COOK, G.C.M.G., HIGH COMMISSIONER OF THE COMMONWEALTH OF AUSTRALIA—A REPRESENTATIVE.



THE HON. SIR E. H. WALTON, HIGH COMMISSIONER SOUTH AFRICA—REPRESENTATIVE.



HIS GRACE THE DUKE OF DEVONSHIRE, K.G., CHAIRMAN OF THE EXECUTIVE COUNCIL.



HIS MAJESTY THE KING, PATRON OF THE BRITISH EMPIRE EXHIBITION.



LORD STEVENSON OF HOLMBURY, CHAIRMAN OF THE BOARD OF THE EXHIBITION



MR. DABIBA M. DALAL, C.I.E., HIGH COMMISSIONER OF THE INDIAN EMPIRE—A REPRESENTATIVE.



LIEUT.-GEN. SIR TRAVERS E. CLARKE, K.C.B., K.C.M.G., CHIEF ADMINISTRATOR OF THE EXHIBITION.



MR. VICTOR GORDON, HIGH COMMISSIONER OF NEWFOUNDLAND—A REPRESENTATIVE.



SIR CHARLES McLEOD, MEMBER OF THE BOARD OF THE BRITISH EMPIRE EXHIBITION.



COLONEL THE HON. SIR JAMES ALLEN, K.C.B., MEMBER OF THE BOARD OF THE EMPIRE EXHIBITION.



LIEUT.-COL. THE HON. SIR A. HENRY McMAHON, G.C.M.G., G.C.V.O., MEMBER OF THE BOARD.

The British Empire Exhibition has brought together many famous Empire personalities, headed by the King, as Patron; the Prince of Wales, as President; and the Duchess of York, as President of the Women's Section; and including

distinguished representatives of India, the Dominions, and the Colonies. Its organisation comprises Patron, President, Vice-Presidents, Executive Council, Board, Administrative Staff, the Representatives mentioned, and the Women's Section.

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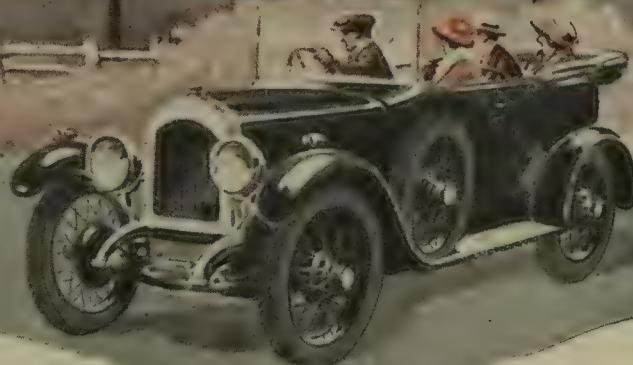
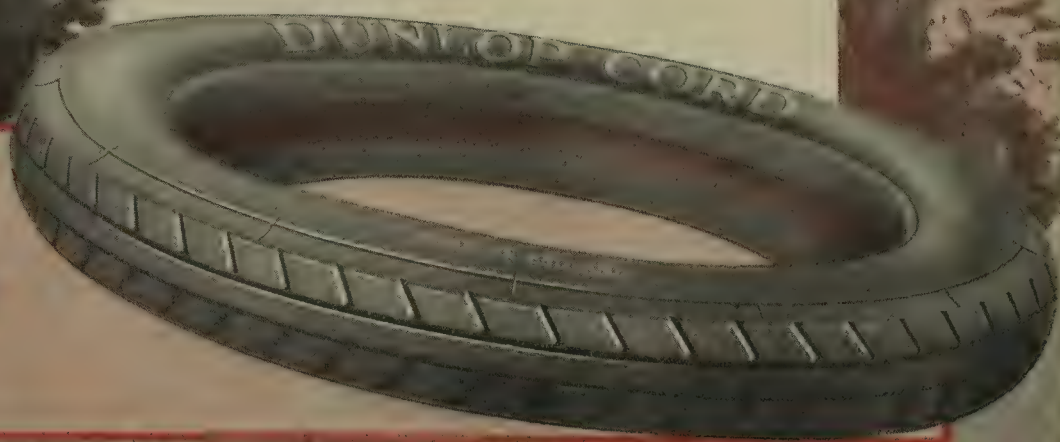
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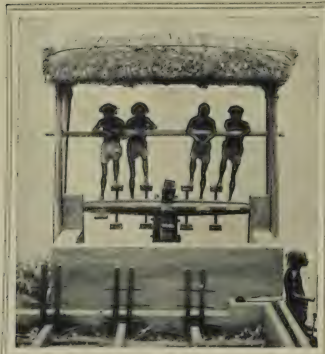


WHEREVER THEY SELL TYRES — THEY RECOMMEND —

DUNLOP

WEMBLEY MODELS OF LIFE AND LABOUR IN INDIA AND

PHOTOGRAPHS BY



A MODEL OF AN INDIGO FACTORY AT NUDEEA, BENGAL: WORKING A TREADMILL TO RAISE WATER FOR THE VAT.



PREPARING INDIGO FROM THE LEAVES OF AN INDIAN PLANT: STIRRING THE EXTRACT IN THE VAT WITH LONG POLES, WITH A WHITE-COATED OVERSEER SUPERVISING—A MODEL AT WEMBLEY.



HOW SHELLAC IS MADE IN INDIA: A MODEL, AT WEMBLEY, OF A TYPICAL EAST INDIAN FACTORY—SIFTING THE RAW MATERIAL.



TYPICAL OF A SETTLER'S FIRST HOME IN AUSTRALIA: A MODEL OF A BUNGALOW OF THE KIND BUILT BY A NEWLY ARRIVED EMIGRANT.



THE ARRIVAL OF RAW MATERIAL (EXUDATION FROM TREES PUNCTURED BY AN INSECT): THE INDIAN SHELLAC FACTORY—MODEL, SHOWING SIFTERS IN THE BACKGROUND.



THE TYPE OF LARGER TWO-STOREY HOUSE BUILT BY THE SETTLER WHEN HIS FARM IS FLOURISHING AND HIS FAMILY GROWING UP: ANOTHER MODEL.

AUSTRALIA: INDIGO; SHELLAC; FARMSTEADS; AN OPAL MINE.

SPORT AND GENERAL.



THE CLERICAL DEPARTMENT OF AN INDIAN INDIGO FACTORY: PART OF THE MODEL IN THE INDIAN PAVILION, SHOWING ON THE LEFT THE END OF THE VAT SEEN IN THE PREVIOUS PHOTOGRAPH.



IN AN INDIGO FACTORY: MEN WORKING A LEVER TO SQUEEZE THE LEAVES IN THE WATER OF THE VAT.



HOW RAW MATERIAL FOR SHELLAC COMES TO THE FACTORY: MODELS OF BULLOCK-WAGONS IN THE WEMBLEY EXHIBIT OF THE INDIAN LAC ASSOCIATION FOR RESEARCH, CALCUTTA.



SHOWING THE WAGONER HANDING IN A SACK OF RAW MATERIAL AT THE FACTORY GATE: PART OF THE PREVIOUS ILLUSTRATION.



OF THE TYPE BUILT BY A SUCCESSFUL SETTLER IN AUSTRALIA AFTER HE HAS RETIRED TO TOWN OR SUBURB, LEAVING THE ENLARGED FARMSTEAD TO HIS SONS: A MODEL OF AN AUSTRALIAN HOUSE.



WITH ALL THE GROUNDWORK OF BRIGHT OPAL FLAKES A MODEL OF AN AUSTRALIAN OPAL MINE AT WEMBLEY.

Remarkably interesting models of national life and industry in various countries of the Empire are to be seen in the Exhibition at Wembley, notably, as the above photographs show, in the Pavilions of India and Australia. The models of the Indian indigo and shellac factories recall, in the matter of costume and mechanical apparatus, those found in ancient Egyptian tombs representing life and labour in the days of the Pharaohs. Indigo is a natural dye-stuff obtained from various plants, including the *Isatis tinctoria*, or woad-plant, also cultivated to some extent in England. It contains a glucoside called indican, which by fermentation is converted into an insoluble blue, indigotine. Natural indigo is prepared as follows. The plant is steeped in vats for about twelve hours, when a greenish extract is separated and run into fresh vats, where it is stirred vigorously to bring the indican into contact with atmospheric oxygen. Insoluble indigo is thus

precipitated as a mud, which is pressed, dried, and cut into cubes. Artificial indigoes are made chemically, but many dyers are said to prefer the natural product. Shellac is made from a resinous exudation called "stick-lac," from East Indian trees such as *Ficus indica*, due to the punctures of an insect called *Coccus lacca*. The stick-lac is melted in boiling water and then poured on to a cold surface, where it forms brittle, orange-yellow flakes. This is known as shellac, and is largely used in making varnishes, polishes, lacquer, and sealing-wax. The models of Australian farmsteads, which are illustrated above, will doubtless be of great interest to intending settlers as they show the kind of home which a farming emigrant would have at first, and those to which he might aspire later if he prospered. In the model of the opal mine, the two little buildings, one on each side, bear the inscription, "Opal Buyer."

TRADE ON THE SEVEN SEAS: OCEAN LINKS OF EMPIRE.

FROM THE WATER-COLOUR BY FRANK H. MASON, R.B.A.



BRINGING COLONIAL PRODUCE

This drawing, whose subject is typical of the overseas trade on which the Empire depends, shows a boatman going out to meet a tramp steamer coming into port. The boatman's risks are not light, for he will venture far seaward to capture his ship, and, heedless that it will not slow down for him, he pulls vigorously alongside, and with a long-poled hook, to which is attached a stout towing hawser, he hooks on to any projection that will give a hold. In a moment, amidst a swirl and rush, he is flying



TO LONDON: THE "TRAMP."

through the water in tow of the ship, his mate frantically seizing the tiller to keep the frail craft on a straight course, for a bad swerve may mean disaster. Once berthed in the river or dock (at which operation he assists with the ropes), his duty is to wait on the ship day and night. While all ships carry boats, there is either a curious disinclination to hoist one out, or, if this is done, the 'labour question' is often too intricate to admit of its being efficiently manned."

NATIVE ART AND NATURAL PRODUCTS: FROM AFRICA AND CANADA.

PHOTOGRAPHS BY SPORT AND GENERAL, AND CAMPBELL GRAY.



AN EQUESTRIAN STATUE FROM NIGERIA: A MOUNTED WARRIOR ON A RICHLY CAPARISONED STEED WEARING "SPECTACLES" AND ELABORATE HEAD-ORNAMENTS.



MODELS OF CANADIAN FISH: (LEFT TO RIGHT, AT TOP) SPRING SALMON AND PINK SALMON; (CENTRE) STEEL HEAD SALMON; (BELOW) TWO SPRING SALMON.



SOUTH AFRICAN GOLD: THE LARGE BALL REPRESENTING OVER NINE MILLION FINE OUNCES OF GOLD PRODUCED IN THE TRANSVAAL IN ONE YEAR (1917).



A GIANT FROM EAST AFRICA: THE HEAD OF A HUGE ELEPHANT, ONE OF THE BIG-GAME TROPHIES DISPLAYED IN THE CENTRAL COURT OF THE EAST AFRICAN PAVILION.

The Nigerian Building contains among its exhibits an interesting collection of objects of art from ancient Benin, showing Portuguese influence. They are of wood, bronze, and ivory.—In the Canadian Pavilion are to be found specimens of all the rich natural products of the Dominion, including fish and game.—The exhibit of gold in the South African Pavilion is designed to show the great development of the mining industry, and the large proportion of South African gold in the world's output. The large ball represents 9,018,000 fine ounces of

gold produced in the Transvaal in a single year (1917). The notices on the exhibits beneath read: "These 3 blocks represent the gold output of the world for one day (24 hours) in 1920—56,700 fine ounces"; and below again: "These gold bars represent the gold output from the Transvaal for one day (24 hours) in 1920—28,000 fine ounces." The small ball on the pillar to the left represents "gold produced from the Transvaal during one year (1887)—39,900 fine ounces."—The central court of the East African Pavilion contains a collection of big-game trophies.

WEMBLEY BY DAY: CANADA AND INDIA UNDER A LONDON SUN.

PHOTOGRAPHS BY C.N. AND KEYSTONE VIEW CO.



IN CONTRAST WITH THE NIGHT VIEWS OPPOSITE: THE STately PAVILION OF CANADA, AS SEEN FROM THE LAKE, WITH MAPLE-TREES PLANTED NEAR THE ENTRANCE TO GIVE THE CANADIAN VISITOR A SENSE OF HOME.



IN CONTRAST WITH THE NIGHT VIEWS OPPOSITE: THE LAKE AT WEMBLEY, SHOWING THE INDIAN PAVILION IN THE BACKGROUND, AND LITTLE HAND-WORKED PADDLE-BOATS (AS IN CENTRE FOREGROUND) VERY POPULAR AMONG BOYS, WITH VARIOUS OTHER CRAFT.

These daylight views of the Canadian and Indian Pavilions, with the adjacent lake, form an interesting contrast with the same scenes illuminated at night, as shown on the opposite page. "The central building in the Canadian Section," says the official "Guide" to the Exhibition, "was designed by a Canadian architect, as were the harmonious railway pavilions that flank it to right and

left. The decoration of all three buildings is Canadian in design and workmanship, and all the material used is Canadian. . . . Canada at Wembley observed from the bridges has an impressive appearance, and gains in effect as you approach. The exiled native will find a touch of familiarity in the maple-trees that dot the landscape directly before the fine main entrance."

WEMBLEY BY NIGHT: INDIA AND CANADA BY ARTIFICIAL "MOONLIGHT."

PHOTOGRAPHS BY SPORT AND GENERAL, REITZ (WEMBLEY), THE "TIMES" (COPYRIGHT), I.B., AND AITKEN.



IN CONTRAST WITH THE DAYLIGHT VIEW OPPOSITE: THE LOVELY INDIAN PAVILION AT NIGHT, ILLUMINATED AMONG THE DARK TREES.



A BEAUTIFUL MOONLIGHT EFFECT ON ORIENTAL ROOFS: THE DOME AND ONE OF THE TOWERS OF THE MALAYA BUILDING DARKLY SILHOUETTED AGAINST THE SKY.



WHEN THE ILLUMINATION BY POWERFUL FLOOD-LIGHTS CHANGES THE SCENE INTO FAIRYLAND: THE LAKE AT NIGHT WITH ITS MIRRORED TREES, SHOWING THE INDIAN PAVILION IN THE BACKGROUND, AND A CORNER OF "CANADA" ON THE EXTREME RIGHT—A CONTRAST TO THE DAYLIGHT VIEWS OPPOSITE.



AS IT LOOKS BY NIGHT, IN CONTRAST TO THE DAYLIGHT VIEW SHOWN ON THE OPPOSITE PAGE: THE CANADIAN PAVILION LIT UP, AND REFLECTIONS IN THE LAKE.



ALMOST AS LIGHT AS BY DAY: A BEAUTIFUL GATEWAY IN THE INDIAN PAVILION, BUILT IN THE STYLE OF THE FAMOUS TAJ MAHAL AT AGRA.

The above photographs of the Exhibition by night form a striking contrast to those on the opposite page, showing the same buildings and their surroundings by day. After dark the grounds are brilliantly illuminated by countless globe-shaped lights which transform the scene, as it were, into fairyland. Looking down the lake towards the lovely Indian Pavilion, with its delicate outlines

recalling the Taj Mahal at Agra, the visitor seems to have been transported into the atmosphere of the "Arabian Nights." In addition to the globes about the grounds, there is a long row of 170 "flood lights" on the roof of the Stadium (illustrated in our issue of May 3). Under these brilliant illuminations the Exhibition takes on the aspect of a magic city.

EAST AND WEST AT WEMBLEY: WONDERS FROM THREE CONTINENTS.

PHOTOGRAPHS BY KEYSTONE VIEW CO., L.N.A., W. S. CAMPBELL, AND I.B.



FIVE TIMES THE HEIGHT OF NIAGARA: THE GREAT KAIETEUR FALLS—A REALISTIC MODEL JUST INSIDE THE ENTRANCE TO THE BRITISH GUIANA PAVILION.



THE CEYLON PAVILION: A FINE ENTRANCE PORCH COPIED FROM AN OLD SINGALESE BUILDING CONTEMPORARY WITH THE FAMOUS "TEMPLE OF THE TOOTH" AT KANDY.



QUAINTLY CARVED BY WEST AFRICAN STUDENTS AT THE TECHNICAL SCHOOL OF ACCRA, THE CAPITAL OF THE COLONY: THE DOOR OF THE GOLD COAST PAVILION.



SHOWING (ON THE RIGHT-HAND PANEL) A FIGURE REPRESENTING A BRITISH OFFICER CARRIED IN A HAMMOCK: A CARVED DOOR OF A CHIEF'S HOUSE IN THE NIGERIAN BUILDING.

The British Guiana Pavilion contains, just inside the entrance, a large-scale model of one of the world's most magnificent waterfalls—the Kaieteur, or Old Man's Fall, on the Potaro River, a tributary of the Essequibo. It has a sheer drop of 740 ft., five times that of Niagara, and then pursues a sloping course through an exquisite ravine luxuriant with ferns, orchids, and other flowers.—The Ceylon Pavilion reproduces faithfully the old Kandyan style of architecture, and has two

towers modelled on the famous "Temple of the Tooth" at Kandy.—The doors of the Gold Coast Pavilion, covered with quaint little figures of people, animals, birds, reptiles, and other objects (including umbrellas), were carved by Africans at the Technical School of Accra.—The Nigerian Building is a replica of one in an important Emir's compound. The walls are of sun-dried clay, with doorways decorated with incised Arabic patterns.

THE ROMANCE OF ART AT WEMBLEY: CRAFTSMANSHIP FROM FAR LANDS.

PHOTOGRAPHS BY PHOTOPRESS, AND KEYSTONE VIEW CO.



SHOWING A MODEL OF AN ELEPHANT AND SPECIMENS OF NATIVE POTTERY, FABRICS, WEAPONS, AND PRODUCTS: THE ENTRANCE TO THE TANGANYIKA SECTION OF THE EAST AFRICA PAVILION.



BURMESE BELL-FOUNDING, STATUARY, AND CARVING: A PICTURESQUE NATIVE SOUNDING THE GREAT GONG TO ANNOUNCE THE ARRIVAL OF ROYAL VISITORS—(IN THE BACKGROUND) THE C.P.R. BUILDING.



ERECTED IN 1874 AS A SYMBOL OF PEACE BETWEEN TWO MAORI TRIBES: THE MATA-ATUA, A MAGNIFICENTLY CARVED OLD MAORI HOUSE, EXHIBITED BY NEW ZEALAND.



AN EXQUISITE EXAMPLE OF RELIGIOUS ART FROM BURMA: A MAN AT PRAYER BEFORE A FIGURE OF BUDDHA, RICHLY SHRINED, IN A BURMESE TEMPLE AT WEMBLEY.

Tanganyika, formerly German territory, is represented in a section of the East Africa Pavilion at Wembley. Over the arch is a great open-mouthed hippopotamus head from Uganda. On the left is an ibex from the Sudan, and on the right a somewhat similar head from Kenya.—The Mata-Atua, or carved Maori house, was built in New Zealand in 1874 to ratify peace between two Maori tribes long at war. It is 80 ft. long, and the carvings are the finest examples of Maori art

ever discovered. "The house" (says the official "Guide") "after being exhibited by the New Zealand Government at Sydney in 1879, was brought to London and shown, eventually being stored away in a dry vault. It has now been re-presented to the New Zealand Government by the South Kensington Museum."—The incident of sounding the gong at the Burmese Pavilion took place when the King and Queen visited Wembley with the King and Queen of Roumania.

THE LIGHTER SIDE OF WEMBLEY: THRILLS IN THE AMUSEMENT PARK.

PHOTOGRAPHS BY L.N.A., LEADLAY (SUPPLIED BY G.P.A.), I.B. AND SPECIAL PRESS.



WITH TOY SOLDIERS IN "BEARSKINS" ON SENTRY-GO, AND JAZZ DECORATIONS: THE ENTRANCE STRIKES THE KEY-NOTE OF THE AMUSEMENT PARK.



DOWN THE COAL-MINE AT WEMBLEY: VISITORS WHO HAVE DESCENDED THE SHAFT IN A CAGE INSPECTING THE CONDITIONS UNDER WHICH PIT PONIES WORK.



ONE OF SEVERAL GREAT SWITCHBACK RAILWAYS THAT APPEAL TO SEEKERS AFTER THRILLS: THE MOUNTAIN "RACER"; AND SOME SIDE-SHOWS BELOW.



WHERE THE VISITOR IS LOWERED IN A CAGE TO THE BOTTOM OF THE SHAFT: THE PITHEAD OF THE COLLIERY IN THE AMUSEMENT PARK AT WEMBLEY.

The organisers of the British Empire Exhibition wisely provided a lure for the young folk and others who like to mingle some frivolity with serious study. "It is easy" (we quote the official "Guide") "to find one's way to the Amusement Park. Its fluttering flags, its gay buildings, its gigantic scenic railway and other puzzling structures in 'thrill' architecture are visible from whatever point one approaches. . . . There is no mistaking the jollity of the brilliant chessboard gateway, guarded by toy soldiers, and gay little figures closely resembling Cupid, who ride wooden steeds and tilt with long lances. . . . The Colliery, staged for

convenience within the Pleasure Park, if not properly to be regarded as an 'amusement,' is certainly one of the objects of greatest interest in the whole Exhibition. This complete-in-every-detail working model will enable visitors to see exactly how coal is produced. The entire paraphernalia of coal-mining in actual operation may be studied—pit ponies, underground stables, and all. Visitors are lowered in a two-decked cage to the bottom of the shaft, and step out into the underground workings. . . . Guides accompany the visitors down the mine to explain each detail."

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"ODDFELLOWS ARMS," Caldbeck:—The scene of many meets of the veteran huntsman, John Peel, who died at a ripe old age in 1854. In a room in this plain little inn was written the famous hunting song, 'D'ye ken John Peel' which has immortalized the old fox-hunter and his hounds.

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"Aye ! but they don't sing about you, they shout for you."

Fashions and Fancies.

This Season's Novel Head-Dresses.

The brilliance of this year's London season owes not a little to the wonderful frocks and accessories which have been created for it, and for the coming summer holidays at the fashionable *plages*. With evening dresses are worn scintillating tiaras, turbans, and coronets of every description. Sketched on page 986 are some fascinating affairs which hail from Dickins and Jones, Regent Street, W. They are destined for shingled heads. The first is a turban of silver tissue, ornamented with glittering stripes of diamanté; and the second is of gold tissue, specially designed to keep the hair smooth and tidy. They cost 45s. 9d. and 21s. 9d. respectively; and the second may be had in silver, gold, or oxidised. Débutantes will be interested to note that the regulation plumes and veil, mounted on a pin or on a comb for shingled hair, can be obtained for 25s. 9d. complete.

The Vogue for Multi-Coloured Coats.

The new "coat of many colours" is as useful as it is attractive: for it will be worn at the races, indoors, and for all sports this summer. It looks well with every frock, and is an

ideal protection against chilly breezes. Pictured on page 986 is an attractive model from Dickins and Jones. It is of fancy French cloth in gay tapestry colourings, and is faced with stockinette of a con-



This tiny personage may well be proud of his pretty hand-embroidered frock of French voile trimmed with Irish crocheted lace, for it has been designed and carried out by Walpole Brothers, 89, New Bond Street, W.

trasting shade. The cost is 39s. 6d. There are others for the same price of woven French cotton in bold check designs, bound with black ciré braid. The neat overblouse portrayed on page 988 is of the famous Celes silk, and is obtainable for 49s. 6d. in several shades; while the other is of white voile with gilet, cuffs and collar of a gaily patterned material. The price is 29s. 6d., and there are jumper blouses of French voile, with double rows of pockets, and demure Peter Pan collar and cuffs, for 12s. 9d.

Summer Outfits for the Kiddies.

Fashions for the little people have never been so practical or attractive as they are to-day. One has only to remember the long heavy frocks of velvet and lace worn by our grandmothers, and compare them with the bewitching little garments portrayed on this page. For playing about, nothing could be more comfortable than the checked zephyr frock with knickers to match pictured here, or the white hair-cord smock, completed with cuffs and collars of Harris linen. They are obtainable

from Walpole Bros. (89, New Bond Street, W.; 108, Kensington High Street, W.; or 175, Sloane Street, S.W.), for 17s. 11d. the zephyr outfit (size 16 inches), and 15s. 11d. the smock, sizes 16 to 20 inches. Then for special occasions there is the frivolous little frock of pink organdie on the extreme right, trimmed with tiny picot-edged frills. It costs 55s. 9d., size 18 inches. The light coat of brown Harris linen, with buff collar and cuffs on the right, is perfectly tailored, and can be secured for 23s. 9d., size 16 inches. With it is depicted a captivating little leghorn bonnet, trimmed with a wreath of rose-buds (price 29s. 9d.) and charming little models in every straw range, from £1 1s. upwards. Last, but, by no means least in importance, is the pretty baby's frock of French voile, hand-embroidered and edged with crochet lace. It may be obtained for 21s. 9d.; and others in blue-and-white spotted muslins, prettily smocked, are 25s. 9d.

Novelty of the Week.

Delightfully picturesque sun-bonnets in Old-World flowered muslins, prints, and chintz, can be secured from 3s. 11d. upwards—for children as well as "grown-ups." On application to this paper, I shall be pleased to give the name and address where they are obtainable.



Two delightful little outfits for the summer holidays, one expressed in gaily checked zephyr, and the other in white haircord with smocking and trimming of blue. Sketched at Walpole Brothers'.



Beech-brown Harris linen with buff collar and cuffs makes the well-tailored little coat on the left, and rose-pink organdie the adorable affair on the right. They must be placed to the credit of Walpole Brothers.



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THE WORLD OF MUSIC.

WHAT THE PRESENT OPERA SEASON CAN TEACH THE BRITISH MUSICIAN.

AFTER hearing the first cycle of "The Ring" under Herr Bruno Walter, at Covent Garden, all reasonable expectations ought to have been satisfied. The general level of performance was far higher than any we have had in London since the war, and although some ardent patriots grumble

outstanding vocal superiority was what any experienced musician ever expects from a German operatic company? Not that the present company does not possess many fine voices! Herr Friedrich Schorr, the Wotan of "Das Rheingold" and "Die Walküre," has a magnificent voice free from tremolo, and is also a really first-class artist. Mme. Gertrud Kappel, who has so far played Brünnhilde and Isolde, is also of quite exceptional merit. Her voice is fresh, she sings with great intelligence, and it is only in the

weightiest moments that we feel that it might be with advantage just a little more powerful. Herr Kirchhoff, whom so far I have only heard as Loge, is quite the finest Loge I have heard; he sings and acts with remarkable clarity and precision—in fact, his gestures were so well timed and so effective that even if one were ignorant of the German one could not have failed to understand what was happening.

Mme. Frida Leider was magnificent as Isolde, quite adequate in power, both as actress and singer, to the extreme physical demands of this part; but her voice, although it is powerful and comes ringing through the most tremendous orchestral climaxes, is not particularly beautiful or attractive in quality. Even finer as an actress is the Swedish singer, Mme. Gota Ljungberg, who gave a quite unforgettable performance as Sieglinde. Her acting when Siegmund plucks the sword Nothung from the tree in the first act of "Walküre" was full of real dramatic invention, and on quite a different

plane to mere competent operatic acting. It was due to her that the duet in the first act of "Walküre" was so moving, for the tenor, Herr Urlus, though

quite a good Siegmund, was not remarkable, and his voice lacks lyrical beauty. In fact, it is in the tenors that the present company seems weakest. Neither



THE DEFENDER OF KUT: THE LATE MAJOR-GENERAL SIR CHARLES TOWNSHEND.

Sir Charles Townshend will be remembered as the gallant defender of Kut-el-Amara, which he was obliged to surrender to the Turks, after a five months' siege, on April 29, 1916. He was interned at Prinkipo until October 1918. In 1920 he published "My Campaign in Mesopotamia," and was elected M.P. (Independent) for the Wrekin Division of Shropshire. Earlier in his career he saw much service in India and Egypt, and in 1895 was in command during the siege of Chitral.—[Photograph by I.B.]

Herr Urlus, who has played Siegmund and Tristan, nor Herr Soot, who has been heard as Siegfried and Tristan, can be described as anything more than a competent operatic singer. Herr Soot has all the German tenor's notorious tendency to bark and yap the music. In the second act of "Tristan" his singing lacked all the lyrical *bel canto* quality which the famous duet calls for; but, on the other hand, both Herr Soot and Herr Urlus sang and acted with a thoroughness and a perfect knowledge of their work which it is unfortunately rare to find in English singers.

The same may be said of Herr Eduard Habich and Herr Reiss, who played Alberich and Mime

[Continued overleaf.]



THE WHIPPET WORRIES THE ROYAL BALL: AN INCIDENT IN THE MATCH BETWEEN H.R.H. THE DUKE OF YORK AND CAPTAIN BASIL BROOKE AGAINST MR. FRANK HODGES AND MR. EVAN WILLIAMS.

The match took place on the Ton Pentre golf course, as the sequel to a challenge issued a year ago by Mr. Frank Hodges. The game was a remarkable one, watched by crowds of spectators, and the play was not of a very high order on either side, the result being that Mr. Hodges and his partner won by two and one, although the Duke and Captain Brooke won the bye with a good four. A curious incident occurred at the second hole, when a whippet worried the royal ball on the green. In accordance with a local rule, the ball was replaced, after the Duke had inquired, "What are they going to do now?"

Photograph by C.N.

a little in pretended disappointment, because they have not heard such splendid voices as they anticipated, they may be legitimately asked whether

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(Continued) respectively. They were also more powerful vocally than the singers we are accustomed to in the "Ring" since the war, and sang with far clearer enunciation.



JUST BEFORE SHE WAS SUNK OFF SYDNEY, UNDER THE WASHINGTON TREATY: H.M.A.S. "AUSTRALIA," THE FIRST FLAG-SHIP OF THE COMMONWEALTH NAVY.

In fact, it was possible to hear from the middle of the stalls practically every word that Alberich and Mime uttered, and this superiority in enunciation was general. But what marks off these German singers from our own most vividly is their far greater thoroughness. With the exception of Mme. Farber-Strasser's Brangane—a part with which the singer seemed unfamiliar, as her eyes kept glued to the conductor throughout—all the singers knew their parts backwards. But not only did they know the music, they knew their stage business with equal thoroughness. Consequently the performances moved with that ease, that sureness and expressiveness, that only can be attained with incessant rehearsing, however gifted the individual artists may be.

Further, it is not until music and stage business are known with complete thoroughness that there is any possibility of artistic interpretation of the score. What we suffer from in hearing the performances of our own British National Opera Company is this complete lack of thoroughness. It would be no good engaging Herr Bruno Walter to conduct the B.N.O.C. He would give the job up in disgust within a fortnight, simply because he would not be able to get sufficient rehearsal. We are contaminated, corrupted through and through, I am afraid, with

the ideal of the makeshift. "Do what you can, and hope for the best," is the motto of our English musicians. It is, of course, the economic pressure that is partly responsible for this. The directors of the B.N.O.C. would say that they could not afford more rehearsals, but one may reply that perhaps "quality and not quantity" is an ideal that may even pay commercially in the long run. How often have I said that the B.N.O.C., when it gives an opera season, should cut down its repertory by about half! I am tired of pointing out how ridiculous it is for the B.N.O.C. to try to put on twenty operas in a season of four weeks. It is asking everybody concerned to scamp and botch his work.

But the directors of the B.N.O.C. rely on popular prejudice in favour of our own people to support them, however inferior

their work may be. They rely upon good-hearted, patriotic musical critics like Mr. Percy B. Scholes to pass over their faults lightly, while emphasising those of their competitors. But even the most ardent of patriots begins to see that this is truly a most unpatriotic business, that it is not the way to help English music and English musicians ever to take their proper place in European music. This week I heard Dr. Vaughan Williams conduct the Bach Choir in the great B Minor Mass. A more hopelessly amateurish performance I have never heard! I have the greatest respect for Dr. Vaughan Williams, but he must be conscious of how far short this performance fell. Nor was it the choir—mainly composed of amateurs—who were weakest. It was the London Symphony

Orchestra who played raggedly and perfunctorily throughout. True, they were not held together by their conductor, for whatever virtues Dr. Vaughan Williams has—and he possesses many—a firm grip is not one of them. He did little more than beat time throughout the work, with his eyes glued to the score and his heart with the chorus.

The B.N.O.C. announces that it is going to give a season of opera at His Majesty's Theatre. I implore the directors to limit their repertory strictly to at most a dozen operas. Let them determine in advance to rehearse as they have never rehearsed before. Let no considerations of jealousy, friendship, or compassion interfere with a ruthless selection of singers and conductors. Merit must be their sole consideration. It is incredible that it should be necessary to give such advice; it only shows how low we have sunk in our English musical enterprises; nor do I give this advice with any very strong hope that it will be taken. The present generation of English singers and musicians is, I am afraid, too incurably frivolous. I can only hope, in conclusion, that many members of the B.N.O.C. organisation have been at Covent Garden and have heard the wonderful ensemble secured by Herr Bruno Walter.—W. J. TURNER.



A BULWARK OF THE EMPIRE IN THE PACIFIC DURING THE WAR: THE FAMOUS BATTLE-CRUISER "AUSTRALIA" GOING DOWN WITH FLAGS FLYING AND SALUTED BY OTHER SHIPS.

The sinking of H.M.A.S. "Australia," "scrapped" under the terms of the Washington Treaty, took place on April 12, some twenty miles off Sydney. When the sea-cocks were opened, she turned over to port, and sank with flags flying and 200 floral tributes on board.

Photographs by Topical.

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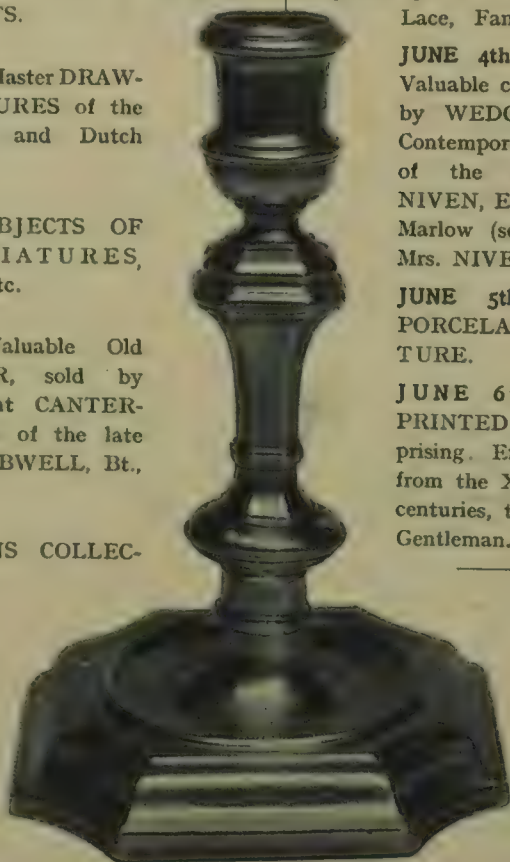
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BOOKS OF THE DAY.

BY J. D. SYMON.

THE four quarters of the globe, and particularly of the Empire, are in everybody's thoughts at the present moment, when all the world that is British has come to London, or nearby, and the current book-lists reflect this preoccupation. Readers whose interest in Imperial questions has been quickened by the wonderful things to be seen in the Empire's Shop Window, need not look far for books that will fit their present mood of healthy curiosity about Britain Overseas.

If they feel attracted towards India, for example, they will find a congenial volume in "SOUTH INDIAN HOURS," by Oswald J. Couldrey (Hurst and Blackett; 18s.), a writer who knows his subject to admiration. His pleasant sketches are the result of long residence in Southern India, where he was an official of the Education Department. He served as President of one of the colleges, and also as inspector of schools. But his book is free from the vices of the merely pedagogic manner. Although he is out to give instruction, he has no dealings with Dr. Dryasdust. Mr. Couldrey's writing is beautiful, and full of matter, conveyed with a charm that knows no lapses.

Mr. Couldrey will explain to you at the beginning "The Philosophy of Exile"—an essay that puts you at once in touch with his mood and prepares you for the good things to follow. Under his guidance you will visit the Tamil Temple Cities and will trace the banks of the Godavary, watching, as you go, the Indian landscape through all its changes of weather and of atmosphere. A sense of atmosphere pervades this delightful volume, which is the work of a man who is in touch with every phase of life, a man most delicately sensitive to the immemorial mystery and beauty of India. He brings to his work deep and varied learning, and his book, remarkable in so many other respects, is remarkable chiefly as a proof and vindication of the essential value and necessity of classical scholarship.

Readers whose interest lies towards South Africa cannot do better than turn to "THE LIFE OF OLIVE SCHREINER," by S. C. Cronwright-Schreiner (Fisher Unwin; 21s.). It does not always happen that a husband is best fitted to write the biography of his wife—in fact, a near relation is usually too heavily

handicapped to carry out such a task satisfactorily, but Mr. Cronwright-Schreiner is the exception which proves the rule. The woman of genius who wrote "The Story of an African Farm" could not have been more fittingly commemorated.

BOOKS MOST IN DEMAND AT THE LIBRARY.

FICTION.

- "BE GOOD, SWEET MAID." (Fisher Unwin; 7/6.) By Anthony Wharton.
 "THE BODY IN THE BLUE ROOM." (Hurst and Blackett; 7/6.) By Sidney Williams.
 "CROATAN." (Butterworth; 7/6.) By Mary Johnston.
 "THE DEVIL'S OWN." (Jarrolds; 7/6.) By Randall Parrish.
 "GONE NATIVE." (Constable; 7/6.) By Asterisk.
 "THE HEAVENLY LADDER." (Cassell; 7/6.) By Compton Mackenzie.
 "THE HONOURABLE JIM." (Hodder and Stoughton; 7/6.) By Baroness Orczy.
 "LUCKY IN LOVE." (Hodder and Stoughton; 7/6.) By Berta Ruck.

MISCELLANEOUS.

- "EL RAISUNI." (Butterworth; 21/-.) By Rosita Forbes.
 "A GALLERY." (Constable; 10/6.) By Philip Guedalla.
 "INDIA." (Constable; 18/-.) By the Earl of Ronaldshay.
 "THE NAVY IN THE DARDANELLES CAMPAIGN." (Hodder and Stoughton; 16/-.) By Lord Wester Wemyss.

In order to give our readers some guide to the popular books of the moment, we have arranged for the Manager of Messrs. W. H. Smith and Son's Library Department to supply us each week with a list of the works most in demand at that library.

Olive Schreiner was sprung of a German missionary father and an English mother. Although she was first of all a South African, she owed much to England, where she lived for many years and where she wrote and published the book that made her famous. She began

to write early, but she has not many books to her name. It is by her most celebrated work that she will live. The story of her inner life has been told with exquisite sympathy, and the portrait leaves the impression of just such a woman as readers of "The Story of an African Farm" must suppose its author to have been. Penetrating insight was one of her gifts, and an abiding sense of the tragedy of life, most strikingly exemplified in the refrain of her great novel, "A striving and a striving, and an ending in nothing."

She had a quaint humour, too, which is recalled by her verdict on Gladstone, whose admiration she did not return. "Oh, the *cute* old devil," she said, "one never knows what card he has up his sleeve."

A boy's life on an African farm forms the earlier portion of "THE CALL OF THE VELD," by Leonard Flemming (Hutchinson; 12s. 6d.). The author, Australian by birth and English by education, went to the Cape as a boy with his father's theatrical company. He was not, however, intended for the stage, and was left in South Africa to learn farming. Then came the war, in which he served throughout, and, on discharge, desiring to return to his old pursuit, he received an allotment of a thousand acres, to which he had to trek for three hundred miles. He started with a cash capital of seven pounds, and for stock he had one hundred sheep, six oxen, and two cows.

Needless to say, Mr. Flemming had a struggle; but he stuck to his work, enclosed his land, raised crops and built a bungalow, which, when success came, he replaced with a stone and brick house furnished by his own skill as a handicraftsman. Mr. Flemming has written a most interesting story which carries the reader on unflagging from the first page to the last.

Other noteworthy African books are the Hon. Charles Dundas's "KILIMANJARO AND ITS PEOPLE" (Witherby; 18s.), reviewed some time ago on our "Best Book" page. It is a work that will attract at once the anthropologist and the mountaineer, and abounds in accurate observation and picturesque writing. Another book which no sportsman should neglect is "WILD AFRICAN ANIMALS I HAVE KNOWN," by Prince William of Sweden (The Bodley Head; 25s.), a graphic and sumptuous record of hunting

(Continued overleaf.)



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(Continued.)

exploits chronicled and illustrated some time ago in this journal.

An everlasting question which confronts Britons Overseas—the problem of the “colour line”—is reflected in two new novels. Of these works one, “*God’s STEP-CHILDREN*,” by Mrs. S. G. Millin (Constable; 7s. 6d.), a writer whose South African novels are steadily increasing her reputation, is a poignant story of the handicap which society lays upon the half-caste. It tells how a missionary, the Rev. Andrew Flood, who went out to Africa in 1821, married a black woman of his congregation. The result is easily foreseen. The white man practically ceased to be a European. The mistake was visited on Flood’s descendants to the third and fourth generation, whose lot was all the more bitter in proportion as they approximated in outward appearance to the white. A very pretty grand-daughter, Elmira, passed almost for European for a time, but at last she was found out and had to return to her coloured kinsfolk. Although she married an Englishman, it was a miserable union from which she ran away.

Elmira had one son, who, as he grows up, discovers his disadvantage of blood, and thereafter lives in terror, although the black streak in him is of the faintest. He is sent to Oxford, where for a time he escapes the burden of racial prejudice; but later, when he marries an English wife, he falls a prey to the old horror and lives in dread that his children may revert to type. He considers that his marriage was a sin, and seeks to make atonement by going as a missionary to his mother’s people. How far this ending is satisfactory is a question that will be keenly debated by those who read Mrs. Millin’s really powerful book, which is, in effect, a plea for greater tolerance. For all its dramatic strength, the story is not likely to convert the average Briton Overseas.

The same problem is treated, with a change of scene to the South Seas, in “*GONE NATIVE*,” by Asterisk (Constable; 7s. 6d.), a story which tells how George Donaldson ran away with a native girl, already married, and suffered many things for his error. The novel is not a piece of special pleading, but merely a perfectly real situation worked out to its inevitable end. Ouéla, the native girl, is in many way a charming

creation, but fidelity was not in her, and the man who had the imprudence to “go native” received ashes for beauty. “Asterisk” has given us a finely drawn picture of one phase of life in the New Hebrides. It is a little work of art, all the more artistic that it betrays no obvious attempt to point a moral. This is probably the more effective way of dealing with a difficult question.

As a change from the merely Imperial—that is, the British Imperial—you will find much agreeable reading in “*FAR EASTERN JAUNTS*,” by Gilbert Collins (Methuen; 10s. 6d.). Mr. Collins has the temerity to proclaim himself a humourist on his title-page. This is rather perilous, and is apt to make the reader sceptical at the outset; but on the whole the author lives up very tolerably to his own certificate of character. It would appear from his pages that, just as adventures are to the adventurous, so funny things happen to the professedly funny man. He makes no bones about the rather prejudicial fact that he is an impenitent globe-trotter, but even here he contrives to justify his way of life. There is method in his jocularly.

Mr. Collins has at least one great qualification as a humourist—he can see a joke even in misfortune. When “mosquitoes” had changed the fashion of his countenance, he consulted the doctor and learned that the authors of the havoc had been merely gnats. By way of encouragement, the doctor showed him a real mosquito—a “triplane,” according to Mr. Collins—and remarked, “That’s the largest that’s been shot in this port yet.”

Shooting—but not of mosquitoes—is the subject, together with fishing and fighting, in Lieutenant-Colonel Alban Wilson’s entertaining book, “*SPORT AND SERVICE IN ASSAM AND ELSEWHERE*” (Hutchinson; 18s.). There are stories of feats with the double-barrel and of adventures in our little wars, but Colonel Wilson’s principal interest is in fishing. He is a real fisherman who knows the joy of a struggle with a big fish, and this, one concludes, is the kind of fighting most after our author’s own heart—with all due deference to his D.S.O. He is discursive, anecdotal, and shrewdly observing, and his remarks on the human

species are as discerning as those on the piscine. The fisherman’s imagination is proverbial, but Colonel Wilson cites an instance that seems to me entirely new. It is the story of an old Colonel who believed that a man with sufficient imagination can get sport out of anything. Accordingly, this philosopher would take a boat and catch very small fishes, but he pretended to himself that each weighed about a pound and was worthy to be played as if he were a fish of that size. The playing, if satisfactory to the player, could not have been wildly exciting. The Colonel merely let the fish swim about for a little on a loose line and then dragged it into a landing-net; but even here philosophy did not fail the old man, who said that it was “good practice for his orderly.” Colonel Wilson has written a capital book in which instruction goes hand-in-hand with amusement.

Holiday-makers are provided by the London and North-Eastern Railway with a delightful series of illustrated booklets on various districts served by that line, ranging from London as far north as Lossiemouth, Elgin, and Inverness. Six are devoted to Scotland, seven to Yorkshire, Durham and Northumberland, and one each to East Anglia, the Norfolk Broads, London, Cathedrals, Abbeys and Historic Places, and Notes for American Visitors. Each booklet has a map of its particular area, and a charming cover design typical of the district, in red, black, and green on a white ground, by Miss Freda Lingstrom. For the special benefit of golfers, there is a larger booklet entitled, “*A Round of Golf on the L.N.E.R.*,” by Bernard Darwin, describing a large number of courses, and, like the others, illustrated with many excellent photographs. An appendix gives a tabular list of all the courses reached by this railway, with the secretary’s address, and other particulars. In addition, the L.N.E.R. issues a general booklet called “*Holiday Suggestions*,” likewise abundantly illustrated; also an “*Apartments and Hotels Guide*” in three separate sections, dealing respectively with the Eastern Counties, the North-Eastern Counties, and Scotland. We have seldom, if ever, come across any set of publications of this character so interestingly written or so tastefully produced, and the L.N.E.R. is to be heartily congratulated on its choice of authors and artists to carry out its beneficent propaganda.

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Two attractive turbans of silver tissue from Dickins and Jones's, Regent Street, W. One is ornamented with motifs of diamanté. (See page 976.)

wherein dignity is ever before fashion. Queen Marie is a picturesque dresser, and is sufficiently histrionic always to suit herself to her costumes. Our Queen is always herself—stately, dignified, and essentially royal, albeit kind and sweet in nature, and ever ready to be about among us all and to study our various ways of life with a view to their betterment and her better understanding of us. Queen Marie of Roumania received a warm welcome—is she not British-born, and are we not keen about members of our own Royal Family, and was she not our loyal ally in the Great War? Then, her Majesty has the magnetism which touches people and makes them like her, and she exercises it very fully and very cleverly. The visit was a great success.

The State Ball was the first since July 7, 1921, for the visit of the King and Queen of the Belgians. Those journalists who know more about royal movements than royalty itself, and who wrote that State Balls had proved unwieldy and unsatisfactory and were sent for ever to limbo, must repent them of their hasty judgment, for there is yet another to take place this month in honour of the King and Queen of Italy's visit. It is their Majesties' intention, as it is also the Prince of Wales's, to attend a ball on the 26th at the Hon. Mrs. Ronald Greville's house, 16, Charles Street, for the Italian Hospital in London. Their Italian Majesties know the Prince of Wales well, since he was much with them during his visit to the Italian fronts in war time; they also know King Victor Emmanuel and Queen Elena, as they visited them last year and greatly enjoyed that visit. Queen Elena is very handsome in a brunette way; she is over fifty, and is still equal to a day's chamois-hunting. Their Majesties were our good friends and allies in the war, and had every inducement put before them not to be, so their welcome will be a very warm one.

It has been stated that a concert at Buckingham Palace under the new Master of the King's Music, Sir E. Elgar, will be a State entertainment of this season. This will be, if it takes place, a Victorian revival; there were none, I believe, since her Majesty's death. I was shown a programme of one in 1889. It was a very elaborate affair on lace-bordered paper. The singers were Nordica, Patey, and Edward Lloyd—all English-speaking, two British—but there was not a British composer's name on the list. That will not be so as arranged by Sir E. Elgar. Invitations to State Concerts were considered more intimate and more desirable than those to any other State entertainment, I am told, and were the subject of many heart-burnings. Things have altered since those days, and if we have one this season it will be on different lines, although the proportions of the Albert Hall would be insufficient for the accommodation of all who consider themselves eligible for invitation.

A young, vigorous, and up-to-date vicar and a century-old, crumbling church. That is the state of affairs at All Souls, Langham Place. To better it the Marchioness of Titchfield opened a bazaar at the Langham Hotel, and was welcomed by the Rev.

Arthur Buxton, the vicar. Lady Titchfield made a most apt and charming little speech, and looked very nice in a long black slim silhouette coat embroidered in Persian colouring, with a Russian squirrel collar.

(Continued overleaf)



A delightful sports coat of many colours in a tapestry design. It may be studied in the salons of Dickins and Jones's. (See page 976.)

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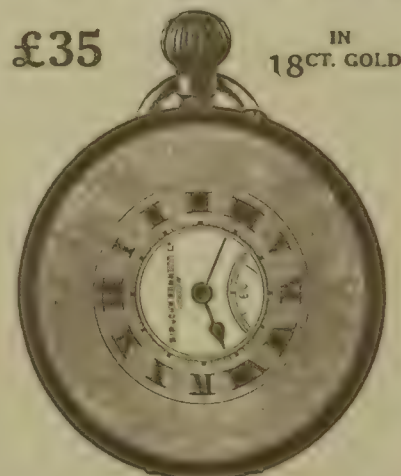
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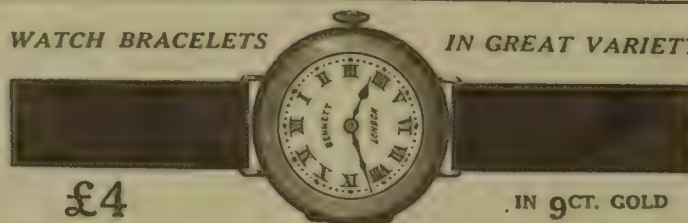
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AT the Paris offices of "The Illustrated London News," "The Sketch," "The Sphere," "The Tatler," "Eve," "The Illustrated Sporting and Dramatic News," 13 and 15, Rue Taitbout, Boulevard des Italiens, there is a comfortable reading-room where current and back copies of all the "Big Six" publications may be read. In addition, advice and information will gladly be given free of charge on hotels, travel; amusements, shops, and the despatch of packages to all countries throughout the world.

(Continued.)

and a little smart black hat. Mrs. Kendal opened the sale next day, and it went very well.

The Marchioness of Titchfield is greatly interested in the Invalid Children's Aid Society, which does a splendid work for suffering little people. Last year she organised a ball which took place in her own house, 16, Portman Square. It was only possible to sell about three hundred tickets. This year it proposed to sell many more, so Chesham House has been secured for the ball, which is to take place on June 11. It will be a very smart affair; the Duke and Duchess of York and Prince Henry gave their patronage cordially. There was a little tremor in the committee when it was announced that the Soviet Government of Russia had claimed Chesham House for an Embassy. As Countess Benckendorff is said to have the lease, which was bought and paid for by her husband, the claim is not likely to be sustained. In any case it will be all right for June 11, and Lady Titchfield, at the head of affairs, will make of it a brilliant success.

The Hon. Mrs. Merry of Melladrum achieved such a success with the concert in her lovely house, 18, Hill Street, which she gave for the Bowmont Child Welfare Centre, Inverness, that she proved that when an afternoon concert is attractively engineered it is as great a draw as a *thé dansant* and even more enjoyed. The hostess was really hospitable, and looked after everyone's comfort whether she knew them or not. Miss Adelaide Rind's singing of "Songs of the Hebrides" fascinated everybody.

The Dowager Marchioness of Tweeddale was there, dressed all in black and wearing a black-and-gold hat. She purposes spending part of the summer at Bisham Abbey, near Marlowe, which Major and Lady Clementine Waring have taken for three months. The Dowager Lady Tweeddale is much interested in the presentation at Court and first season of her grand-daughter, Miss Clematis Waring. The

Dowager Countess of Seafield was at the concert, and a large number of well-known people. The

Hon. Mrs. Macdonald Buchanan said that her father, Lord Woolavington, was progressing well towards recovery. His voyage home from Madeira must have tried him severely, for his leg was really broken and had to be set. Mr. Macdonald Buchanan is much interested in Tom Pinch's chance for the Derby.

The Duchess of York is working very hard in good causes. Her Royal Highness's methods and manners are perfect because both are the expressions of a delightful nature. At the receiving of purses for the Waifs and Strays the little purse-bearers looked at the pretty little smiling royal Duchess and surrendered their purses without any self-consciousness.

Tall, handsome Miss Gwendolen Wilkinson carried the banner in front of the children. She was at her first State Ball too, for when she was presented her father had appendicitis. It is so like her that what she looked forward to at the ball was the fine appearance of her tall, handsome father in his uniform as Ulster King of Arms. Even in such an assemblage Sir Neville Wilkinson and his daughter must have looked a handsome and distinguished pair. Lady Beatrix Wilkinson was also present.

The Prince of Wales, who was present at the wedding of Sir Edward and the Hon. Lady Grigg, was godfather to their infant son, who received the names of John Edward Poynder. The Prince has quite a number of godchildren now, and never forgets any of them, albeit he bears their responsibilities lightly, as he does all else. The baptism took place in the ornate little Chapel of the Crypt of the House of Commons. The Hon. Lady Grigg is, it will be remembered, the only child of Lord and Lady Islington.

The Queen of Roumania showed in every way her pleasure at being in England, and so pleased our British people greatly. We are insular in that we love our country, and so may we remain insular! Those of us who run it down are not at all in earnest. A. E. L.



Neatness and a perfect fit are the salient features of these two overblouses which were sketched at Dickins and Jones's, Regent Street, W. The one on the left is of white voile and a contrasting printed material, while the other is of Celestine silk. (See page 976).

The only Tooth Paste with a Pasteur Exhibition Diploma (1923.)

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Width, 1860 yds., Depth, 343 feet. Discovered by David Livingstone, 1855.

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IF you would know what things an Englishman considers essential on his travels, ask the men who keep the frontiers of the world.

How often the questing Customs hand, probing in trunk and kit-bag, has found the bottle of ENO's "Fruit Salt"; in how many tongues must have explanation been made: "... every day ... keeps me fit ... no, not necessarily a medicine ... just a health drink."

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Visitors to the British Empire Exhibition are cordially invited to call at the ENO Kiosk, No. 1, King's Way West



RADIO NOTES.

IN addition to its other attractions, the British Empire Exhibition affords a splendid opportunity to visitors for the examination of the latest types of broadcast receiving apparatus. Many of the best-known radio manufacturers are exhibiting in the Palace of Engineering at Wembley complete receiving-sets and component parts embodying the latest developments. Visitors who may not own receiving-sets already, or those who do, but are looking for something better, may obtain advice as to the type of receiver most appropriate for the district in which the set is to be used. Cheap crystal sets are available for those who live near broadcasting stations, and multi-valve sets for those desirous of picking up any broadcasting station for reproduction by loud-speaker.

Most notable amongst latest developments in radio invention is the interesting announcement concerning valve reception without the aid of a high-tension battery.

Ordinarily the high-tension current is connected from "plate" of the valve, through the telephones or loud-speaker, and to the filament. The circuit is mechanically incomplete inside the valve, however, because of the gap between filament and plate. But the high-tension circuit is completed when invisible electrons flow across the gap from the lighted filament to plate. The electrons form a kind of bridge for the high-tension current to cross, and owing to the controlling effect created by the grid, the high-tension current is rapidly varied in strength in synchronisation with the sounds which are being broadcast. These variations, pulsations, or fluctuations of the high-tension current affect the telephone diaphragms, and cause them to vibrate and convey sound-waves to our ears. Different makes of valves,

according to individual characteristics, require high-tension current ranging from about 24 up to 60 volts, although the writer has noticed with a single-valve set, fitted with a dull-emitter valve, that excellent reception of "2LO" at six miles is obtainable with as low as 6 volts H.T. Full details of the arrangements necessary for receiving without a high-tension battery are being given in *Popular Wireless Weekly* by the inventors—Mr. G. V. Dowding and Mr. K. D. Rogers.

The British Broadcasting Company has arranged for special summer-time transmissions, commencing

commence experimental transmissions. These will be on a wave-length of 1600 metres. Reception should be obtained by listeners over great distances, and it is expected that crystal sets within a radius of one hundred miles from Chelmsford will be able to tune in that station with ease.

Most crystal sets, at the present time, will not tune in wave-lengths beyond 500 or 700 metres, but by the addition of an extra coil of wire no difficulty should be experienced in picking up the new station. All that is necessary is to obtain a suitable "honeycomb" or other coil, which, added to the existing coil, will increase the wave-length of the receiving-set to 1600 metres. The aerial should be connected to one end of the new coil, the other end of which is joined to the aerial terminal of the set. Earth wire is connected as usual.

Let no reader be deterred from acquiring a receiving-set for fear of damage by lightning. An aerial does not "attract" lightning. If a discharge is coming to earth, anywhere, it will do so, whether an aerial is in the way or not. If an aerial should be in the path of a discharge, no doubt the wire would carry some of it to the receiving-set, if the latter were connected.

For peace of mind, however, aerial and earth wires should be joined to a "double-pole-throw-over" switch (obtainable from any radio shop), fitted outside the window nearest to the set. For reception, the switch is pulled over to contacts from which aerial and earth extension wires run to the set. When the receiver is not in use, the switch is thrown over to the opposite contacts—which should be joined together by a thick copper wire—so that aerial and earth are connected. Then if a discharge should affect the aerial, no harm would result, as the current would be conveyed direct to earth.

W.H.S.



MUSIC OF A THOUSAND MUSICIANS TO BE BROADCAST ON EMPIRE DAY: A REHEARSAL OF THE MASSED BANDS.—[Photograph by A. J. Ferri.]

On May 24, 1000 picked musicians, selected from various British regiments, will perform at Wembley. The music will be broadcast simultaneously from all B.B.C. stations.—At the British Empire Exhibition, the Relay Automatic Telephone Company's system enables 200 lines to function without the aid of a single operator. Our illustration shows part of the automatic switchboard.



LINKING UP THE "BRITISH EMPIRE" AT WEMBLEY. RELAY AUTOMATIC TELEPHONES.

on June 1 Every Saturday, light music will be broadcast from four to six p.m. Dance music played by the popular Savoy bands will be heard on Mondays and Wednesdays from 10.30 to 11.30 p.m., and on Saturdays from 10.30 until midnight.

To-day, May 24, a special programme is being transmitted in celebration of Empire Day. Amongst other items, the Grenadier Guards' Band will broadcast selections, and Dominion representatives will give short addresses.

In about a week's time the new high-powered broadcasting station at Chelmsford, Essex, will

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We desire to point out, however, that as 70 per cent. of the above models is manufactured in Britain, the amount of Import Duty is comparatively small.

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From Mrs. A. Ogden, Douglas, I. of M.:—"My baby is just seven months old and has been fed upon Mellin's Food, which agrees with him splendidly. I never thought he would have turned out such a fine child."

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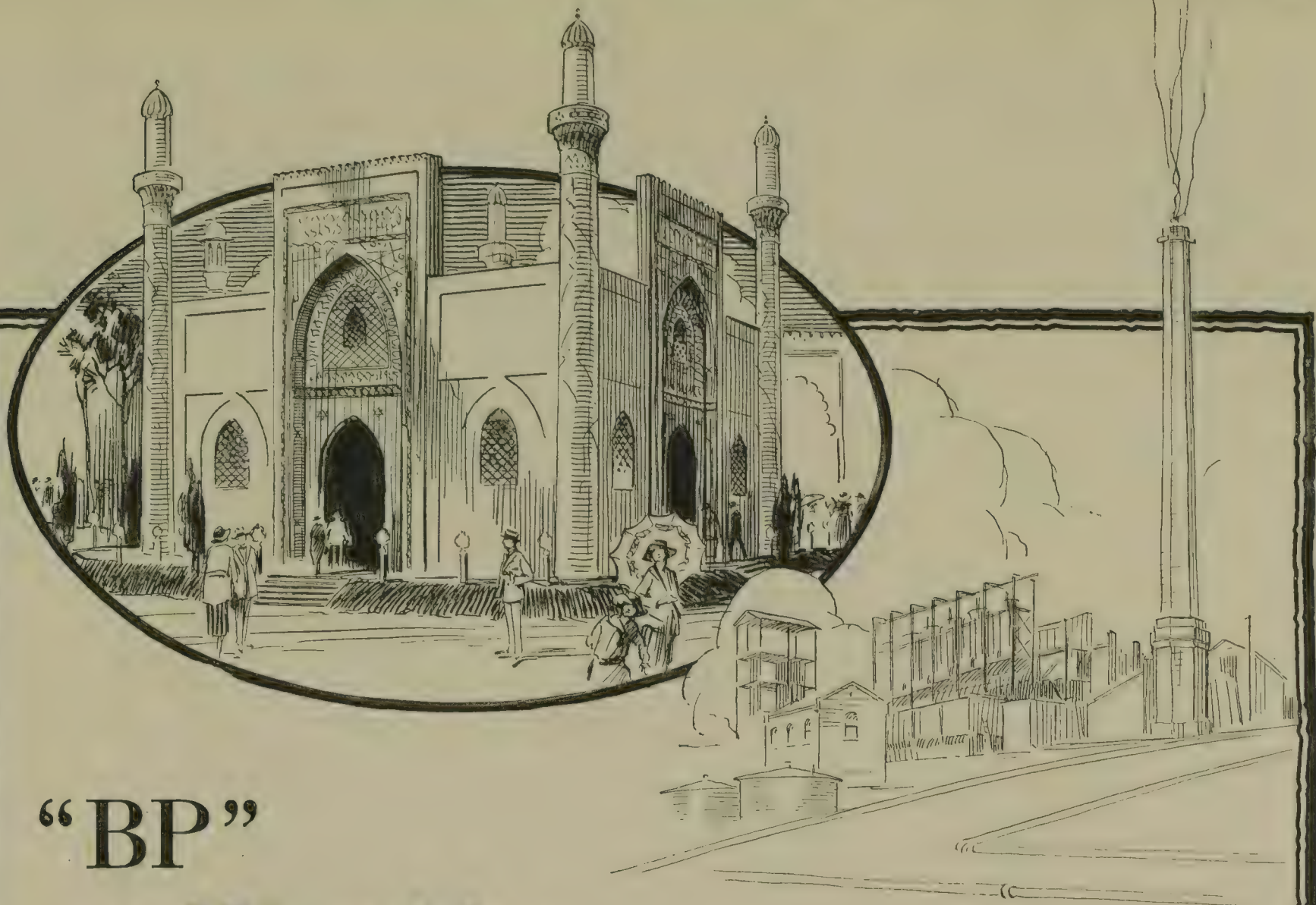
has proved its great value for many, many years. It appeals strongly to thinking mothers because, when prepared according to baby's age, it is the closest possible equivalent of breast milk. Babies naturally thrive on Mellin's Food. If you give it to baby from birth onwards the result will be strong limbs, firm flesh, a wholly robust constitution, and a happy disposition. If baby is not thriving on breast milk, or any other food, see the difference Mellin's Food will make.

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The “Khan” of the Anglo-Persian Oil Company with its slender minarets and its blue-and-green tiled doorways is of characteristically Persian design.

It is a reminder of the beauty and ancient splendour of the Land of the Shahs.

It is, too, a reminder of the source of the crude oil which is brought to Great Britain and refined into “BP” Motor Spirit.

The exhibits have been selected to give an idea of the engineering and chemical skill and the immense business organisation engaged in the task of production, refining, and distribution.

A visit to the building depicted—situated opposite India—will give you a wider and deeper realisation of the great importance of British Petrol, not only to the British motorist, but to the Empire at large.

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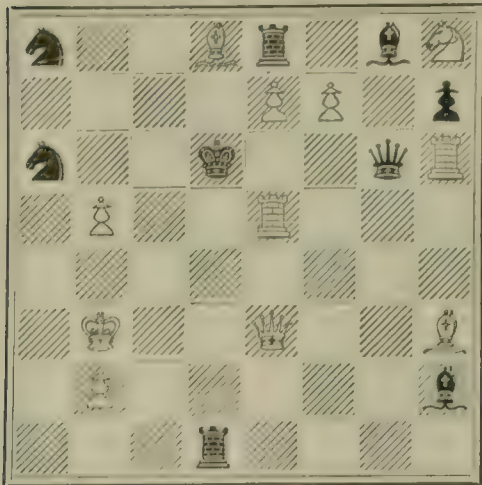
R B SUMNER (Twynford).—Your amended diagram to hand. We had anticipated the alteration you have made.

M BEACH (Milton Bridge).—Your proposed solution of No. 3931 is met by 1. P to K 4th. Solution of No. 3927 should have been printed K to K B 4th, and No. 3929 Kt to K 6th. We must have solution of the problem offered.

J C STACKHOUSE (Torquay).—See answer above as regards your solution of No. 3931.

L W CAFFERATA (Newark).—Thanks for further contribution, which shall receive our early attention.

PROBLEM No. 3932.—By C. R. B. SUMNER.
BLACK.



WHITE.

White to play, and mate in two moves.

A NEWMAN (Brompton).—Your pleasing little stratagems are always acceptable. We hope to find the new contribution quite sound.

JOHN McROBERT (Crossgar).—It is necessary we should have the solutions of problems submitted for our consideration. Please forward those for the three two-movers you sent us.

WALTER C KIRBY (Preston).—We do not expect to please every taste in our selection of games, any more than we can with problems; but we do our best. In making a choice we look to the interest of a game rather than to its immaculate accuracy.

J C KRUSE (Edgware Road).—We congratulate you on the success of your perseverance with No. 3929, and are sure you felt yourself rewarded for the trouble taken.

SOLUTION OF PROBLEM No. 3930.—By T. K. WIGAN.

WHITE

1. Q to Q Kt 5th
2. Mates accordingly.

BLACK

Anything

A simple, straightforward problem, with, as the composer himself pointed out, a rather limited choice of moves for key, and devoid of any of those traps that usually give liveliness to the solution of a two-mover.

CHESS IN AMERICA.

Game played in the International Masters' Tournament at the Hotel Alamac, New York, between Messrs. F. D. YATES and R. RETI.

(Caro-Kann Defence.)

WHITE (Mr. Y.)

BLACK (Mr. R.)

1. P to K 4th
2. P to Q 4th
3. Q Kt to B 3rd
4. Kt takes P
5. Kt to Kt 3rd
6. Kt to B 3rd
7. P to B 3rd

WHITE (Mr. Y.)

BLACK (Mr. R.)

15. B takes Kt
16. Q R to Q sq
17. B to B 2nd
18. B takes B
19. Kt to K 4th

Seeking diversion by a feeble counter-attack on the Queen's wing; but it is useless against the impending danger on the other side.

20. P to Q Kt 3rd
21. R to Q 3rd

White's final combination is one of singular beauty and profound ingenuity. Looking at the position as it stands, it seems incredible that Black must surrender in three more moves. Yet escape is impossible.

21. B takes P
22. Kt to K 5th
23. R to R 3rd
24. Kt to Kt 5th

Because if — Q takes Kt; 25. R to R 8th (ch) K takes R; 26. Kt takes B P (ch) and wins Queen. If — P to B 3rd; 25. Kt takes Kt P and wins. If — R to K B sq; 25. Kt (K Kt 5th) takes K B P R takes Kt; 26. Kt takes Kt P and wins.

All look so far; but the older practice was now to attack Black's Q B by P to K R 4th. This piece, however, is so badly posted that modern methods continue by using the time for quicker development.

8. B to Q B 4th
9. Q to K 2nd
10. Castles
11. R to K sq
12. B to Kt 3rd
13. P to Q R 3rd
14. P to B 4th

Play that is scarcely consistent with the defensive spirit of the opening. It not only serves to open out White's game, but it calls Black's Queen into the very thick of danger. Kt to B 3rd would have led to very different results.

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DISSOLVE OUT ROOTS AND ALL.

Reader explains how to prepare and use at home the simple new absorption process by which she avoided danger and pain of the cruel electric needle. Why prescriptions, appliances, acids, lotions, and similar remedies should be avoided.

To the readers of "The Illustrated London News."

At a medical conference held in Paris recently numerous eminent physicians cited cases which prove beyond doubt that, since the discovery of a new and simple absorption process, superfluous hair has become as unnecessary as it is repulsive. It was also explained how electrical processes always stimulate hair growth, how pulling with tweezers, and how acids, caustic pastes, and other worthless remedies affect surface hair, which soon grows again.

Then the distinguished physicians told how anyone can now prepare and use at home a simple liquid which immediately



creeps down through hair shaft (just as oil creeps up a lamp-wick), dissolving hair as the liquid is absorbed. Thus the entire hair structure from socket to root and papillæ may be dissolved out of existence, so there is nothing to grow again. The liquid acts only upon hair, and is harmless to the most delicate skin and tissues, as a test will quickly prove; but the liquid must not be allowed to touch desirable hair, as I know of no way to restore life to roots thus destroyed.

When I see daily so many women with perfect features who would be radiantly beautiful were it not for hideous growths of ugly hair upon lips and chin, I always wish I could tell them how easily they could recover their natural heritage of delicate feminine charm and attractiveness.

I shall, therefore, be only too happy to send literature in regard to the preparation and use of the marvellous liquid explained at the conference, which it was my privilege to attend. If any woman reader of *The Illustrated London News* cares to send me her name and address, plainly written, together with a three-half-penny stamp for return postage, I shall be pleased to send, in plain sealed envelope, full particulars, without charge of any kind, so women readers can use the new process in the strict privacy of their own boudoirs. Have correspondence brief as possible, and do not write to thank me after hair is destroyed, as my time is greatly limited. I can agree to answer but one person in each family, and correspondence will be considered strictly confidential.

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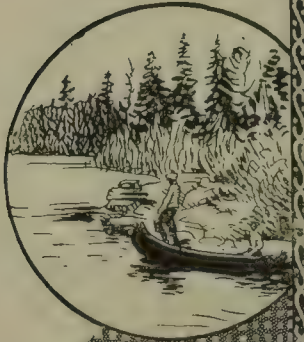
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Only those pearls produced by the individual skill of specialists intimate with the secrets of the art, and knowing all the characteristics of the original ocean gems they duplicate, can be exact replicas of real pearls. CIRO PEARLS are the only reproductions of genuine deep-sea pearls because they are made by such individual craftsmanship—not by mass-production methods—but in our own laboratories. Nowhere else in Great Britain are pearls made, and nowhere but at our own establishments can CIRO PEARLS be obtained. If you should buy pearls anywhere else you will know they cannot be CIRO PEARLS.

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We cordially invite everyone to inspect the unique collection of pearls at our showrooms and our exhibit at Wembley, or we will send you a necklet of CIRO PEARLS 16 inches long, with solid gold clasp in beautiful case, on receipt of One Guinea. Wear them for a fortnight and compare with any real pearls. If any difference is noticeable, you may return them to us and we will refund your money in full.

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And BRITISH EMPIRE EXHIBITION, WEMBLEY.



Photographic reproduction of our marvellous 16-inch Ciro Pearl Necklet, with solid gold clasp, in beautiful case. £1 1 0 Other lengths at proportionate prices.

RESTORE NATURAL BEAUTY

The Wonderful Adair Ganesh Treatments and Preparations will make a woman's face fresh, young and beautiful, imparting Health and Beauty to the skin, eyes, etc., in spite of age or features.

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THE CHRONICLE OF THE CAR.

British Cars
at Wembley.

To-day being Empire Day, and this being the British Empire Exhibition Number of *The Illustrated London News*, no more fitting opportunity could be presented for reference to the collection of cars,

having always been seriously handicapped against its rivals, it has done at least as much to improve and develop the motor-car as any other. In connection with this aspect of the matter, the Society of Motor Manufacturers has done good service by providing the visitor to the Exhibition with a booklet in which the story of the British car is traced from the earliest days down to modern times. It is extremely interesting, not to say illuminating, to those who, as I have said, have cultivated the habit of thinking and saying that they do things much better in foreign countries than we do here.

It is recorded that this country was as early in the field of invention as any other, and that the British pioneers of motoring were even in advance of others. Gottlieb Daimler is usually credited with having produced the first really practical motor vehicle propelled by an internal-combustion engine. There is no need to discount the very valuable work done in Germany in those early days, but it should be pointed

out that Butler's two-cylinder, water-cooled, petrol motor-cycle, produced in 1887, was far in advance of anything done in Germany at the same period. But when Butler had succeeded in turning out a really practical, if crude, machine, he found himself up against the handicap imposed by a law which forbade its use on the roads of the country. And so the story falls to be told of how every effort made by the British inventor and pioneer of the mechanically propelled vehicle was hampered at every turn by prejudice and by legislative restrictions which made it next to impossible to carry on the work of development.

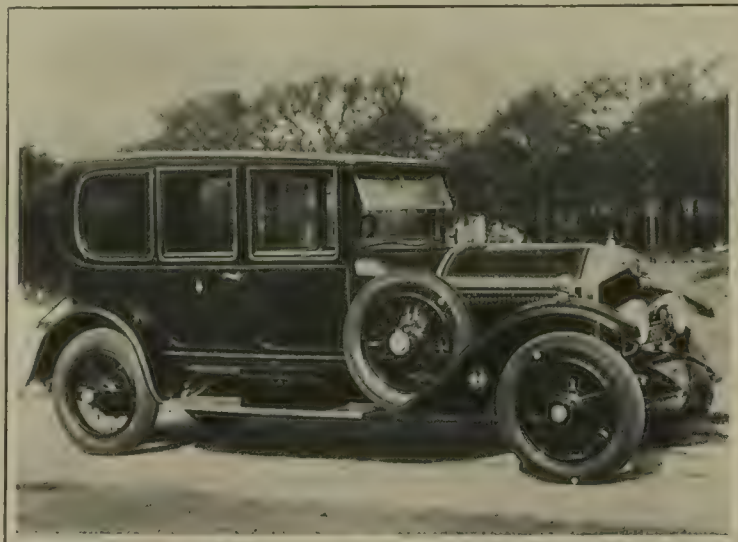
At no period of its history has the motor industry of this country worked under anything but restriction and discouragement. For several years after the actual ban of the use of the motor vehicle was removed, we had the absurd red flag law in active operation, which restricted speed to not more than four miles an hour, and laid down that every mechanically propelled vehicle should be preceded by a man carrying a red flag. It was nearly a decade after Butler had designed and made the motor-cycle to which I have referred that this disability was removed by the Locomotives on Highways Act, which did away with the red flag business and raised the maximum speed allowed to twelve miles an hour. After that, things began to move apace, and seven years later we were given the Motor-Car Act, with its speed limit of twenty miles an hour, and at last the British industry was able to get moving. But not till years after was it possible to say that the initial prejudice against the motor-car and its users had even nearly dis-



ON THE WAY TO BE SHOWN AT AN EXHIBITION STAND: A 40 50 H.P. NAPIER TOURING CAR PASSING THE EAST AFRICA PAVILION AT WEMBLEY.

motor-cycles, and accessories to motoring and the motor-car which is at Wembley, and to glance for a moment at the story of the part played by the industry of this country in the development of the motor vehicle.

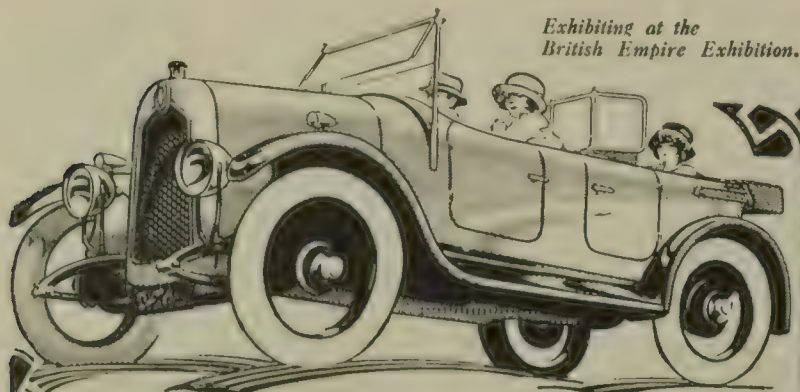
It is rather the fashion, in our own British way, to depreciate the value of the efforts that were made in the pioneer days of the motor-car by British inventors and manufacturers. To hear the matter discussed by a group of "old-timers" would be to gather the impression that it was France mainly, assisted by Germany and Italy, which gave us the motor-car as we know it now, and that this country was content simply to follow in the footsteps of the others. As a matter of fact, this idea is very wide of the mark, because a close examination of history demonstrates that, in spite of the British industry



FOR THE ROYAL PRESIDENT OF THE EMPIRE EXHIBITION: A CROSSLEY SALOON-LIMOUSINE BUILT BY CROSSLEY MOTORS, LTD., TO THE ORDER OF THE PRINCE OF WALES.

appeared. In fact, that prejudice, in spite of the universality of motoring, has not even now ceased to be a handicap to development. That much is easily

(Continued overleaf.)



Exhibiting at the
British Empire Exhibition.

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14 h.p. { R.A.C.
Rating
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From £395

WITH the 14 h.p. Crossley you always have "the little extra that counts," the extra power, responsiveness, and comfort which make all the difference in the world to your motoring.

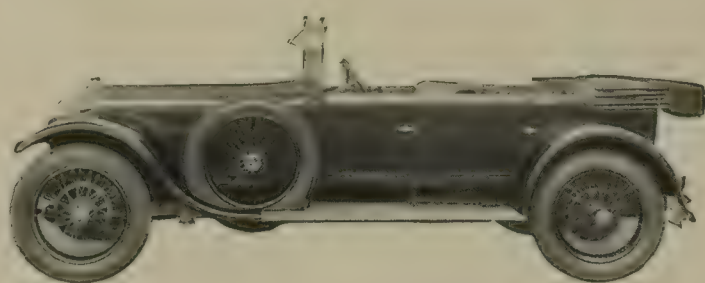
But the point to specially note is that the price is no more than that of many small, light cars quite incapable of anything like

the same service and comfort. The 14 h.p. Crossley is a proved proposition, and the car is a marked one because of its extraordinary value. A trial run will be gladly arranged on request.

Ask also for details of 19'6 and 20'70 h.p. models, cars of exceptional merit and performance.

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"... During the past six months I have had experience with more than one car which, when the front wheel brakes with which it is fitted are applied, scarcely conveys to the rider or driver any impression different from that afforded when proportionately powerful brakes are fitted to the back wheels only. But with the Sunbeam it is quite different. You touch the pedal and realise immediately that a restraining power of a sort impossible to provide on any car fitted with back wheel brakes only, no matter how powerful they may be, is available here..."

H. Massac Buist in the "Illustrated Sporting and Dramatic News," March 29.

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THE MORRIS
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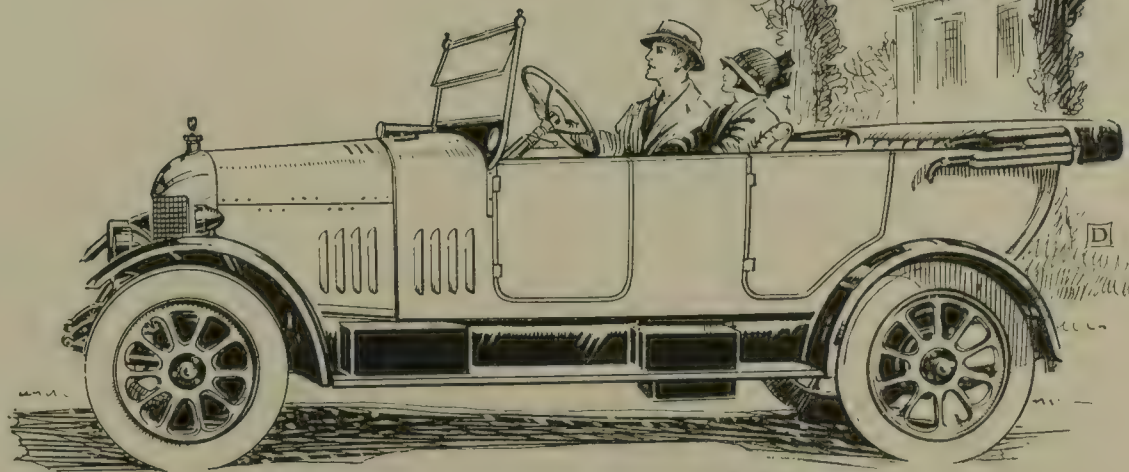
And you have no "extras" to buy.

**The Morris-Cowley
is complete at its advertised price.**

PRICES:

MORRIS-COWLEYS		MORRIS-OXFORDS	
	11.9 h.p.		14/28 h.p.
Two-seater	- £198	Two-seater	- £300
Four-seater	- £225	Four-seater	- £320
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Fourpence monthly.



THIS IS THE FOUR-SEATER—PRICE **£225** COMPLETE

MORRIS MOTORS LTD., COWLEY—OXFORD

Continued. discernible in the proceedings of Parliament and in the records of the Courts. Still, in spite of it all, we seem able to hold our own, and even to lead in many directions both in the industry itself and in the sporting side of the motor movement.

The Early Days. My own personal experience of motoring goes no further back than the first year of the century, when most of the actual pioneer work had been accomplished, but when the car was still a crude, unreliable contraption, remarkable more for its general ugliness of design, its noise, and undependability than for utility. But it was improving rapidly, thanks mainly to the real enthusiast and believer in the future of a vehicle which its detractors said could never replace its rival the horse. The actual industry of Britain was still very much in the making. There were few British-built cars on the roads, and these were mainly represented by no more than half-a-dozen marks whose names are familiar to the present-day motorist. As I recollect them, they were chiefly represented by Napier, who at the time were building a funny-looking two-cylinder car of, I think, nine horse-power (alleged),

Humber, Wolseley, Daimler, Arrol-Johnston, and, I think, Albion. Such famous marks as Rolls-Royce, Crossley, and the rest were not known. As a matter of fact, Crossley did not eventuate until 1902, and Rolls two years later. The rest are mostly later comers still.

Yet these early cars, despite all the discouragement given to the industry and the user, were comparable in every way with the best that France—then the chief motor-manufacturing nation—could produce. Not to make comparisons which might even now be thought invidious, the Napier, for instance, showed that it could hold its own in road-racing with all the best of the Continentals, and it demonstrated this to some purpose by winning the Gordon-Bennett race in 1902. The Daimler of the time was even then regarded as something approaching a luxury car, though there was little enough of luxury as we now understand it.

The fashion of the day was to make the car appear as nearly as possible like a horse-drawn carriage minus its usual motive power. I remember the Arrol-Johnston, which was advertised as the Arrol-Johnston dog-cart and looked the part. It must have been 1904 or 1905 when this firm dropped their design in favour of a car approximating more to the present-day idea of what a motor-car should look like.

All through these years development proceeded apace, thanks in no small measure to racing and trials promoted by the body which is now the Royal Automobile Club. What such events as the Gordon-Bennett races, and, even more, the races for the Tourist Trophy in the Isle of Man, did for the motor-car, nobody who did not

actively participate in these races and tests can appreciate. Thanks mainly, or at least in great part, to this use of racing, the history of development and improvement was written very rapidly in the first ten years of the present century.

As early as 1906 the car had become a really



WHERE NEEDLES WERE FIRST MADE IN ENGLAND: A MORRIS OWNER DRIVING THROUGH THE PICTURESQUE VILLAGE OF LONG CRENDON, NEAR AYLESBURY, BUCKS.



MOTORISTS INTERESTED IN A MANSION WHICH LEGEND DOOMS EVER TO DESTRUCTION BY FIRE: A 14-40-H.P. ROVER AT BAGINTON HALL, NEAR COVENTRY, STILL A SHELL AS ITS LAST FIRE LEFT IT.

reliable piece of mechanism. It was not, of course, the dependable unit it is to-day, but it was even then possible to set out on a long journey with the intention of arriving at a given hour and to be able to get there with reasonable certainty. And it must be remembered that this had all been accomplished in the short space of ten years since the removal of the red flag business; and it had been accomplished just as much by the British industry as by that of any other country. In fact, I do not think I am going too far in saying that actually the British inventor and designer had really worked out his own unaided salvation, because, being British, he had refused to become a copyist and had worked along his own lines.

W. W.

The
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The purchase of a Swift car is complete assurance of perfect motoring enjoyment. Swift reliability, ease of control, comfort and economy are the result of experience dating from the earliest days of motoring. They bring to the Swift owner that full satisfaction which can only be derived from the possession of a quality-built car.

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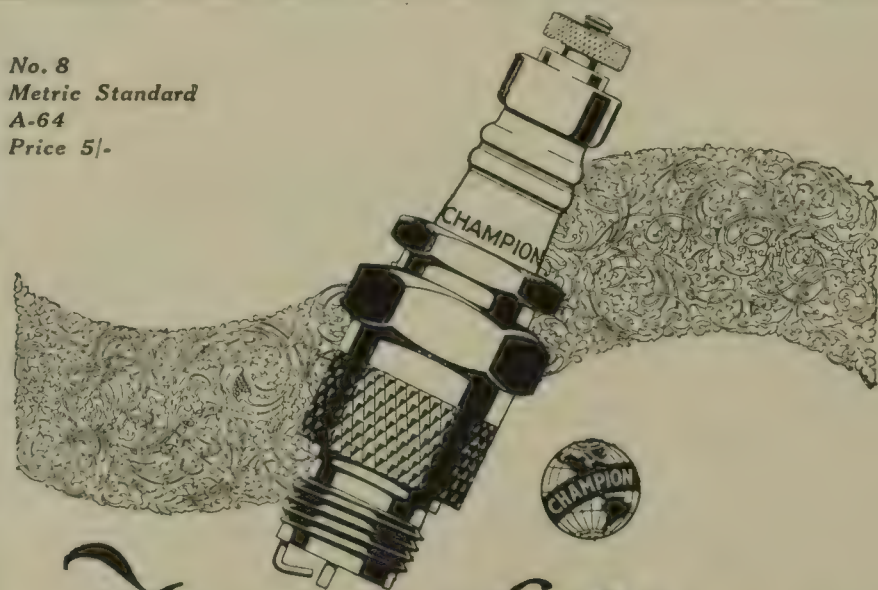
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It is better because of its wonderful Double-ribbed Sillimanite insulator. This insulator is the finest insulator ever devised. It makes certain that a more intense spark is delivered to the firing points over longer periods. This means much better combustion.

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Dependable for Every Engine



Touring Car, Price £425

The WOLSELEY "FOURTEEN"

The ever-growing popularity of the Wolseley "Fourteen" is founded upon real merit. The body is roomy, comfortable, and very smart in line; the springing is unusually good; and the engine develops a high degree of power on a low petrol consumption. The motoring correspondent of the "Birmingham Post," after an extended trial, reported on this model as follows:

"This car has a striking performance combining in a most happy way that of the light car and the heavy car"

"On the road the car ran like a 'Six' with only a slight hiss from the carburetter to mark its progress The quiet top-gear running is such as is usually associated only with cars of the luxury class."

"With full load the car held the road to perfection, making at the same time a high average speed. It is when running under such conditions as these that the merits of a big, roomy car are particularly appreciated."

"Altogether the new Wolseley is a very remarkable car—especially when its most moderate cost is considered."

—From the "Birmingham Post," April 4th, 1924.

Brief Specification:

Four-cylinder engine, $3\frac{1}{2}$ in., bore x $5\frac{1}{2}$ in., stroke. R.A.C. rating 15.6. Wheelbase 9 ft. 10 in. Detachable. Wheels fitted with 815 x 105 mm. Dunlop cord tyres. Fitted with four types of body, as follows:

Touring Car	£425
Two-Seater	£445
Saloon, to seat four	£695
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The Equipment includes—

Open Cars.	Closed Cars.
Folding canvas hood.	Adjustable front glass.
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Speedometer. Clock.	Spare wheel carrier.
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Number-plates.	Tool-kit.
Tool-kit.	

ELECTRIC STARTING AND LIGHTING

OUTFIT, comprising:
Dynamo, motor, de luxe switchboard, and battery.
Pair of headlights on enamelled brackets.
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Exhibit Nos. 263, 264, 265,
Motor and Cycle Section,
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London Showrooms: WOLSELEY HOUSE, 157, Piccadilly, W.

THE WORLD OF SCIENCE.

NATURAL HISTORY AT WEMBLEY.

THERE is no one, surely, of all the hosts of men and women who are thronging to the great British Empire Exhibition, who will fail to be impressed by the bewildering variety of the objects displayed for their edification. Here one may contemplate the arts and crafts, and measure the achievements of science which have played, and are playing, so profound a part in that transformation of the human race and its institutions which we designate "Progress" and "Civilisation." As to whether these always, and everywhere, add to the sum of human happiness and well-being, is a matter for debate. But the "march of Civilisation" cannot be stayed, whatever view we take. We can, however, guide it. And it is part of the business of this Exhibition to throw a searchlight upon the road we are treading.

Every conceivable phase of human development, civilised and savage, seems to find a place here;

have indeed been set out with consummate skill, such as may well cause a glow of pride to those of us who are shareholders in this old-established firm! I have been asked, as one of such shareholders



FIG. 1.—SHOWN IN THE FALKLAND ISLANDS EXHIBIT AT WEMBLEY: PART OF A PANORAMA OF THE SOUTH SHETLANDS, SHOWING PENGUINS, AND A WHALER AT THE ONLY POSSIBLE ANCHORAGE.

The harbour of the South Shetlands, shown above, is the only possible anchorage off that inhospitable coast. The Meteorological Station here has recorded a wind velocity of 104 m.p.h.

Photograph by E. J. Manly.

who has recently paid a visit of inspection, to report on what I noted in regard to the place of Natural History in this display. This, of course, finds a place here only in so far as it affects ourselves and our well-being. Often it amounts to no more than the exhibition of strange birds and beasts, displayed for the purpose of exciting our interest and curiosity in lands known to us only by repute. India, Africa, and Canada provide alluring prospects of big-game hunting, to such as might settle there to till the land, or otherwise develop the resources of the adopted country.

Africa and India we regard as places of genial warmth, where "a man can raise a thirst." But our "far-flung Empire" extends to the ends of the earth, as we are presently reminded when we are confronted by the exhibit of the Falkland Islands, a land of woe and desolation, as it would seem to many of us. An extremely skilful panoramic effect,

as will be seen in the adjoining photograph (Fig. 1), shows us the harbour of South Shetlands, with snow-clad mountains, and ice-floes in a sea of wondrous green. Anchored in the bay is a whaler; for the capture of the leviathans of the deep is the only lure that can draw men to scenes so joyless. No kindly trees, no wayside flowers find a foothold here. Only men who love adventure and find hardships worth while can face such inhospitable regions stoically. Two dead whales float beside the ship. Near this panorama is suspended a cast of Commerson's dolphin, which is one of the most remarkable of living cetacea. Besides whales, sea-faring creatures are they all which live here. The whale-tribe can never leave the water, but a few species can come ashore at will, to enliven the landscape. Such are the huge elephant-seals, the sea-lions, and the fur-seals. The latter have been recklessly over-killed. But if the remnant be carefully "nursed," it is evident that a lucrative business in their skins can be established. Dressed hides, showing the fur in various stages of preparation, bear witness to the reward that will follow judicious "farming."

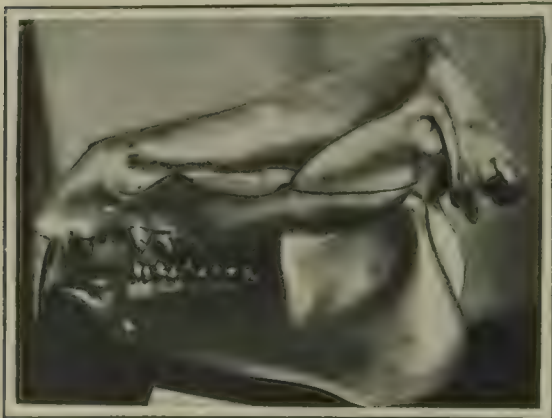


FIG. 2.—ANCESTOR OF THE ELEPHANT: A SKULL OF MÆRITHERIUM, WITH UPPER TUSKS POINTING DOWNWARDS AND A PAIR IN THE LOWER JAW DIRECTED UPWARDS.

Photograph by E. J. Manly.

presented to us, as the Prince of Wales, with singular felicity, expressed it, as "a piece of Empire window-dressing." The wares of Great Britain and Co



FIG. 3.—A LATER STAGE IN THE EVOLUTION OF THE ELEPHANT: THE SKULL OF PALÆOMASTODON, WITH LARGER TUSKS.

The upper tusks have increased in size, and the lower are borne out on a long bony projection. In further stages of this evolution the upper tusks increased in size, while the lower, with their supporting base, disappeared.—[Photograph by E. J. Manly]

What is true of the artistic merit and cunning displayed in the presentation of the South Shetlands

[Continued overleaf.]

Make assurance doubly sure

MOTORISTS!

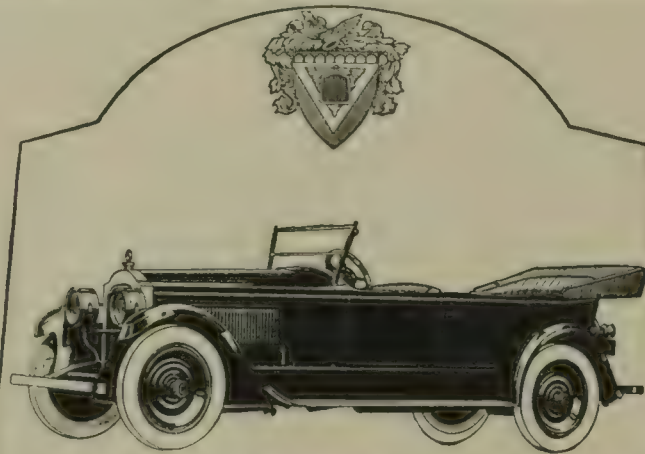
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(STRAIGHT EIGHT)

TO RIDE in a Packard Single Eight is to realize a new motoring pleasure.

Over rough roads this super car glides smoothly and unruffled: its deep, soft upholstery is the last word in luxury. Its four wheel brakes secure absolute safety.

Always there is a wide margin of reserve power to meet every call of speed or hill climbing.

The Packard Single Eight embodies all the refinements motor car designers have striven for years to achieve.

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ROLLS-ROYCE

THE BEST CAR IN THE WORLD

Owners' Appreciations of Rolls-Royce RELIABILITY

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'I HAVE now owned my car since April, 1913, and have always been most pleased with it. . . In my opinion the car is now running better than in 1913.'

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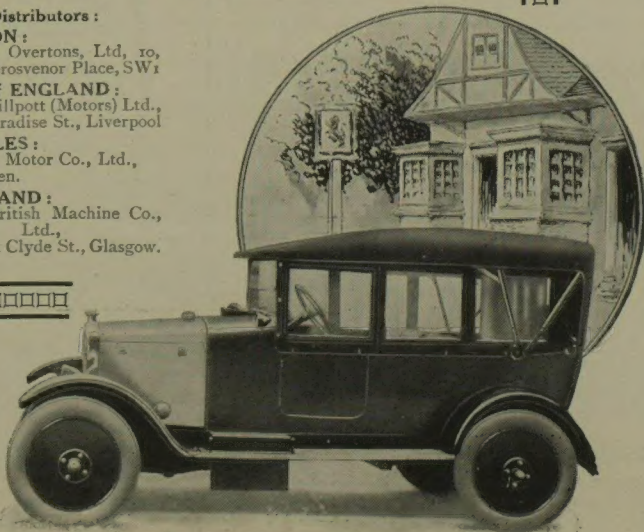
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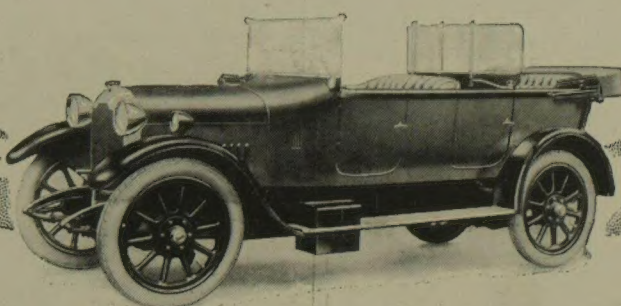


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YOU don't like being overtaken on the road. And on the latest model Rover Fourteen you are seldom overtaken, for the engine now develops 40 h.p. Yet the car is comfortable in the extreme. The 4/6 seater illustrated costs £495, and your nearest Rover Dealer will make you a good offer for your present car in part exchange. Let us send you his name.



14 H.P. ROVER MODELS

2/3-Seater ...	£485
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(Above models with 3-speed gear-box, £15 less.)	
Saloon (Weymann type) ...	£550
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BRIEF SPECIFICATION.

4-cylinder engine, 75 mm. x 130 mm., 4-speed gear-box, silent worm axle. Equipment comprises: electric lighting, starting and horn, bulb horn, luggage grid, screen wiper, clock, speedometer, spare wheel and tyre, etc. 4/6-seater open car has wind-screen for rear seats. Tax £14.

Continued.]

and its resources, is true also of all the other Dependencies, and Colonies which have their place here; but even to mention each would be impossible in this necessarily brief survey. The presentation of the Biological Sciences in their relation to Empire-building and maintenance has rightly been left to the learned societies and institutions, such as the Royal Society, the British Museum of Natural History, the Imperial Institute, and the Ministry of Agriculture and Fisheries, all of which will be found in the Government Pavilion. Colonists, and those who occupy the outposts of our Empire, will find here an immense amount of information of vital importance, not merely to their material welfare, but also to the maintenance of that most precious of all possessions—good health.

A perfectly appalling array of photographs shows how sorely the human body is beset by parasitic organisms of all kinds. Leprosy, sleeping-sickness, malaria, dysentery, enlarged spleen, plague, and a dozen or so possible horrors make one shudder. But it is, indeed, necessary that the facts should be faced, especially so when the means of escape, or mitigation, are pointed out. Here is a unique opportunity of putting men on their guard, and it has been faithfully seized. It forms a profoundly impressive demonstration of the achievements of "applied Natural History" which will prove of incalculable value to those whom it immediately concerns. A no

less valuable series of photographs and anatomical preparations illustrating the diseases of animals and plants cultivated by man at home and abroad is also shown. To the men who must presently return to the solitudes from whence they came, these things will be gratefully remembered, for to be forewarned is to be fore-armed.

The Department of Genetics of the University of Cambridge has graphically presented some exceedingly valuable facts relative to the improvement of domesticated animals by cross-breeding and other means; while the Rowatt Research Institute of Aberdeen gives some of the methods they have pursued in their investigations in the matter of the feeding of farm-stock. The Royal Society, among other things, has contributed a number of exhibits illustrating the principles of Evolution. These appeal to men's more subtle reasoning powers, and it is well, indeed, that they should find a place here, since a clearer insight into these aspects of life cannot but prove exceedingly helpful to all who are concerned with the propagation of animals and plants for purely utilitarian purposes. The meaning of the "blessed word Evolution" is illustrated, for example, by a series of human skulls ranging from the man of Piltown to the modern European; and beside them, as a standard of comparison, is placed the skull of a gorilla. Other skulls similarly illustrate the evolution of the elephant (Figs. 2 and 3 on page 994).

Professor Poulton, on behalf of the University of Oxford, contributes some striking illustrations on the significance of the coloration of animals, more especially in regard to the puzzling phenomena known as "mimicry,"—using for this purpose the African swallow-tailed butterflies (*Papilio dardanus*); and these are supplemented by Dr. Gahan, of the British Museum, with instances of mimicry among certain beetles and other insects. This excursion into the domains of pure science is more than justified here, for it will enable those who will be living isolated lives to find food for thought, such as will add a zest to the ordinary routine of daily life, and also afford them an insight into problems which of necessity confront all who are concerned with the breeding of animals.

The fact that these recondite aspects of Natural History are dealt with by the leading men of science of the day will inspire confidence in those who pause to contemplate these themes, either for the sake of their inherent interest, or in the hope that they may be turned to account in the task of rearing and mating pedigree stock. That this, the greatest of all great Exhibitions, will amply justify the hopes of its promoters, there can be no doubt. To miss the opportunity of surveying its wonders would be almost a crime against oneself. And he who goes once will find himself impelled to return, not merely again, but many times.

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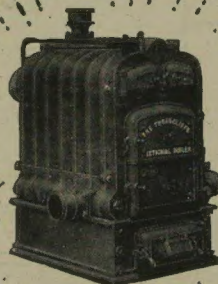
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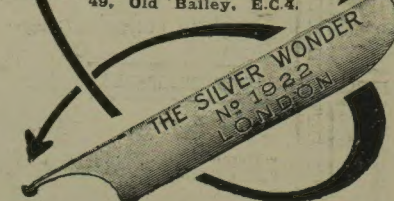
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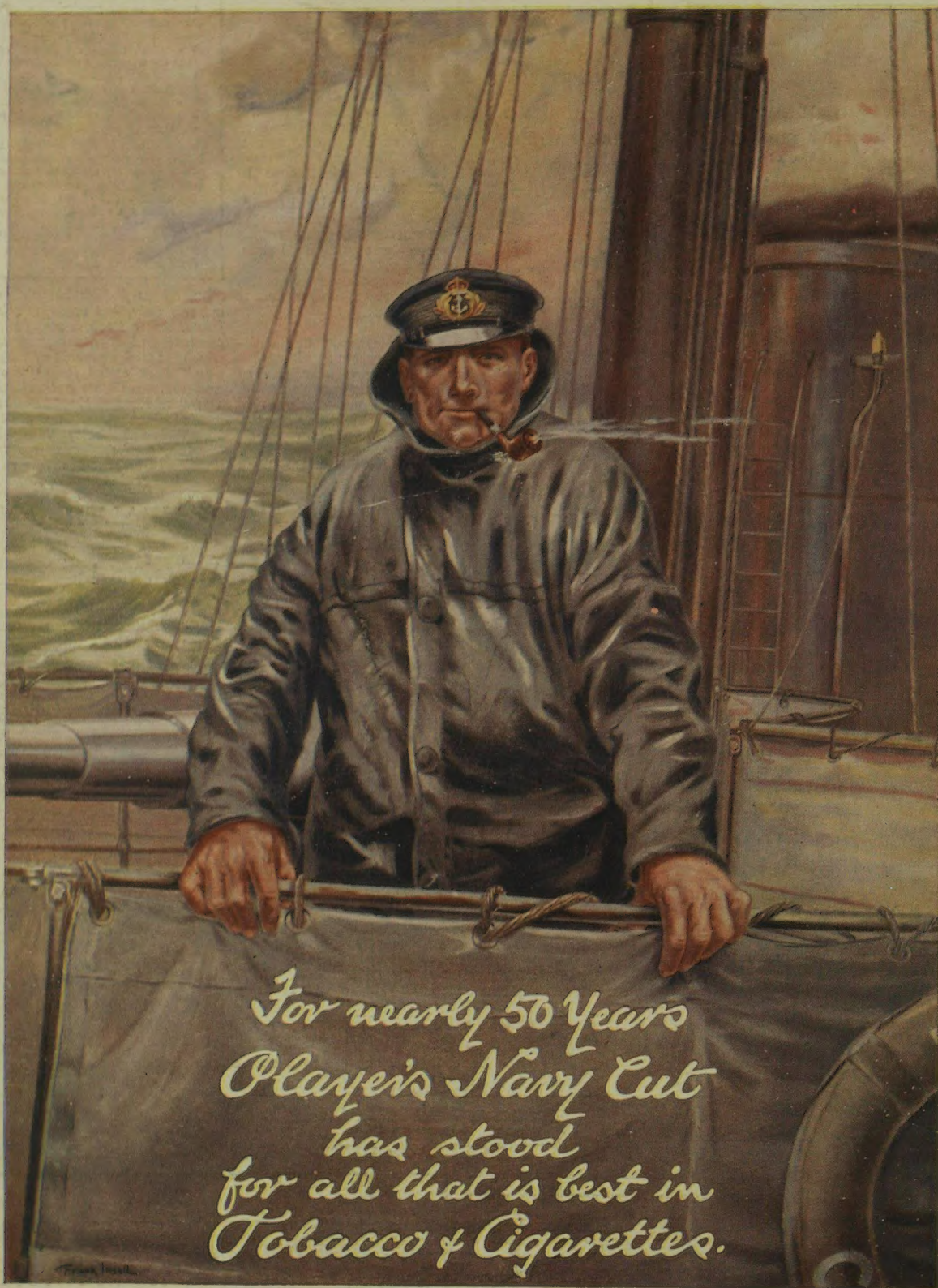
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